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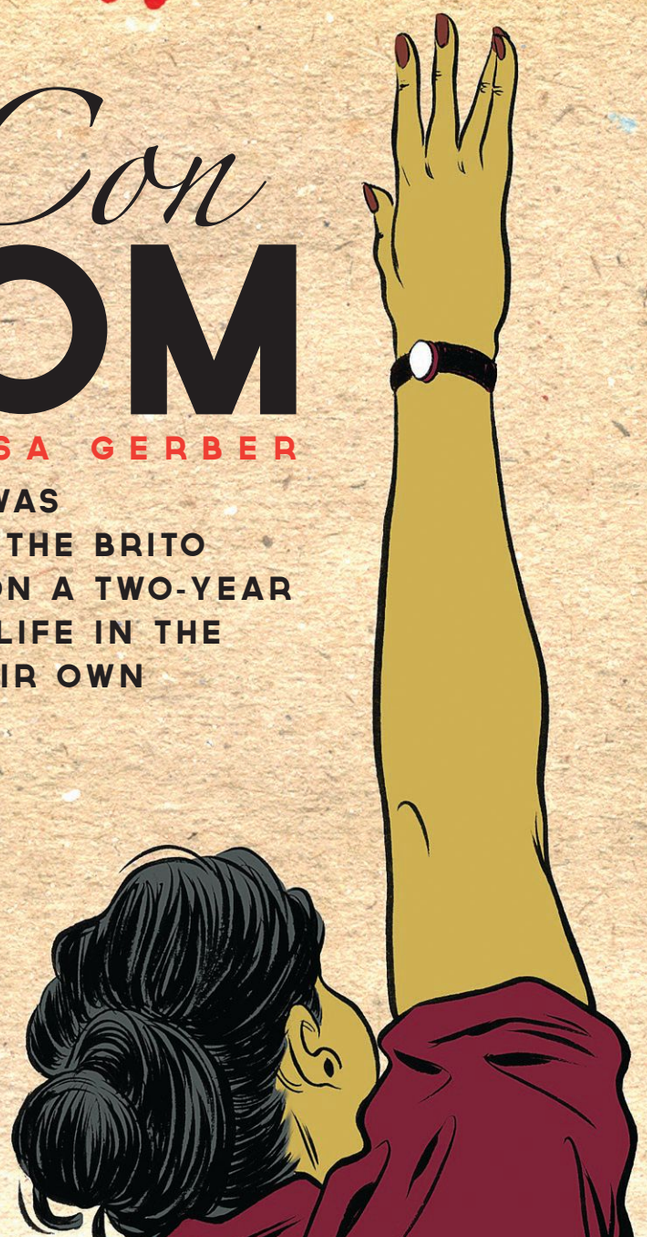
OCTOBER 21-27, 2011 | VOLUME 17 | NUMBER 8
MANO A MANO | OCWEEKLY.COM

Vaya Con MOM

BY MARISA GERBER

AFTER THEIR MOTHER WAS DEPORTED TO MEXICO, THE BRITO CHILDREN EMBARKED ON A TWO-YEAR JOURNEY NAVIGATING LIFE IN THE UNITED STATES ON THEIR OWN



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SCENES FROM OCCUPIED IRVINE

TAVERN ON 2: A GASTROPUB'S GASTROPUB

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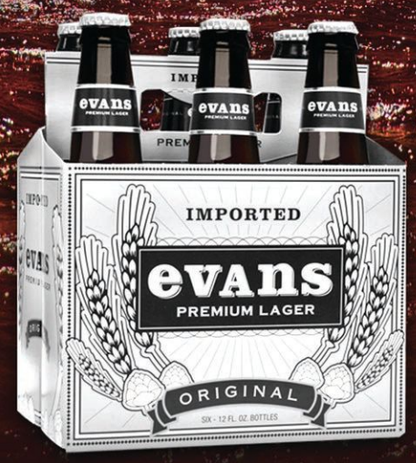

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[UPDATE: MONSTER MASSIVE 2011 OFFICIALLY CANCELED] Armin van Buuren Announces Monster Massive Date Is Canceled, Erick Morillo Is Out, Too

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OCWEEKLY.COM READER FEEDBACK

"He looks like he'd be crappy in bed, too. Blechh."

—"Ocsurfgirl" responding to Shuji Sakai's Oct. 13 Stick a Fork In It post "Guy Fieri Allegedly an Anti-Semitic, Homophobic Giant Tool"

OCWEEKLY.COM/SLIDESHOW

DAY ONE OF THE OCCUPY ORANGE COUNTY MOVEMENT IN IRVINE

JOHN GILHOOLEY

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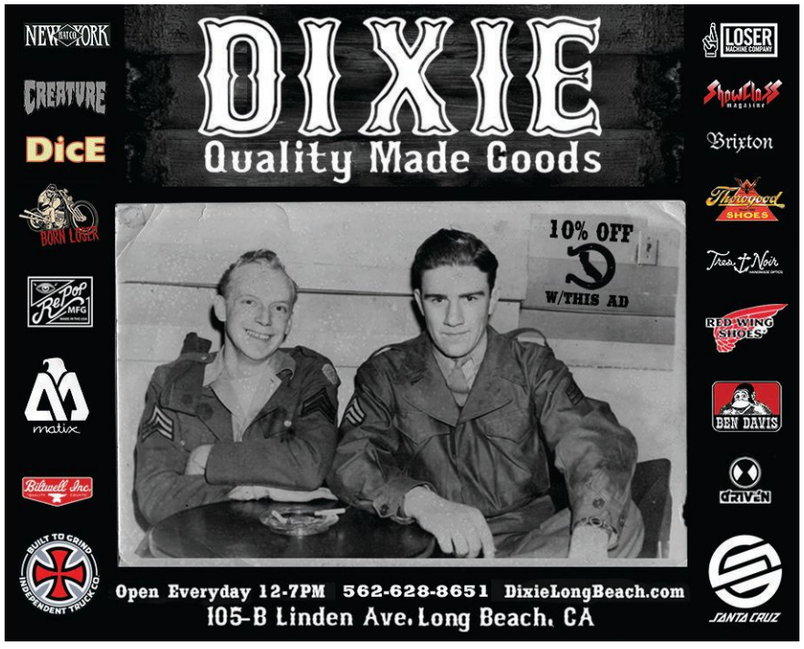
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letters »

"That consummate fraud Mother Teresa."

WELL, THAT'S JUST, LIKE, YOUR OPINION, MAN

I disagree with you entirely, Mr. Barton. Obviously, you are not a golfer [Dave Barton's "This Dude Doesn't Abide," Oct. 14].

Tim Clark, via ocweekly.com

AN ILLUMINATING ARTICLE

Interesting example how the "state secrets" excuse can be used to cover up all sorts of things [R. Scott Moxley's "Pyramid Scheme," Sept. 30].

The "Government of Hope and Change" also claimed "state secrets" in killing a U.S. citizen without any judicial process, far from battlefield. Anwar al-Awlaki was never even charged with anything, much less convicted.

Buckle up, folks; we are not in Kansas anymore.

Billg, via ocweekly.com

The frightening truth about this article is the unknown abuses of power that may still be in existence—and I cannot help but wonder why the charges against one of the accused were dismissed, without some type of public disclosure. Thanks to the *OC Weekly* and Moxley for this great update on organized financial schemes that seem to originate in the OC.

curious, via ocweekly.com

If one spends enough time in the upscale watering holes of Newport Beach and Corona Del Mar, one eventually concludes the area is full of and a magnet for pros and cons.

I usually found the pros more interesting and prettier.

Briansays, via ocweekly.com

Scott, good story, but my gut feeling is that there is more here than meets the eye. Keep up the good work, and who knows? Perhaps one day, the Feds will get around to small potatoes and do a sting on the Agranistas.

Patrick R, via ocweekly.com

SHIRLEY, YOU CAN'T BE SERIOUS

Shirley MacLaine is a terrific actor, but mostly full of shit [Stacy Davies' "Still Out On a Limb," Sept. 23]. Her fawning over that consummate fraud Mother Teresa was the last straw for me.

Valentia, via ocweekly.com

Hawking is the reincarnation of Newton, okay. . . . Maybe [MacLaine] should go after the James Randi Educational Foundation's $1 million challenge.

Bill T., via ocweekly.com

Mom took me to see *Sweet Charity* with her friends soon after she divorced. How time flies: Being a single woman in the early '70s was far from how it is now. Love ya, Shirley. May you return as a whippet.

Bill, via ocweekly.com

WHAT THE HECKLER'S VETO?

You can't disrupt public events just because you don't like the message [Michelle Woo's "Who's Gagging Whom?" Sept. 23]. That goes beyond free speech, and the courts have ruled such. The DA was entirely correct to file charges. No one expects the 11 to go to jail, but they should be held accountable under the law as they have been. We have the rule of law. Anything less is anarchy. If you disagree with a speaker, there is a correct way to protest. In this incident, the 11 were flat-out wrong. Justice has been served.

Stan S., via ocweekly.com

WHAT THE *HELL'S KITCHEN*?

I have been going to Luigi's D'Italia since I was 13; I'm now 36 [Edwin Goei's "Ramsay Knows Best?" Sept. 30]. I remember when Luigi Sr. would come to our table to check on us, and when he would wish me happy birthday as a child. I always picked Luigi's as my restaurant of choice because the calamari has always been THE BEST ever. I no longer live in SoCal; I'm in Sacramento. But every time I am in town, I go. In the past few years, I've felt that the quality of the entrées seemed to decrease a bit, so I would stick with the calamari and the salad with the fantastic creamy Italian dressing. It hasn't felt quite as energetic as it did when Luigi Sr. was there. But I love this restaurant. I watched this episode of *Kitchen Nightmares* and cried when the family cried—it felt very personal.

The new recipes seem interesting. I'm glad to hear they are making some of the old items as well (vermicelli bodak, the old version of the caprese salad), and I hope the family finds a nice balance of old items and new recipes to develop a cohesive menu moving forward. I will be in town soon, and I will go back to Luigi's—a place I would truly, truly miss if it were to ever close. Good luck to the family! And thank you to Gordon Ramsay for rejuvenating the restaurant and bringing the family together.

Angela Osborne, via ocweekly.com

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OCCUPATIONAL HAZARDS

JOHN GILHOOLEY

Playing the Percentages

Even Orange County has far more 99 percenters than 1 percenters. Can Occupy OC turn their discontent into real change?

On Oct. 15, as an *Orange County Register* writer's column headed to the printer to advocate weakened pro-consumer regulation, higher corporate profits and new tax breaks for the wealthy as the "immediate" solution to the nation's economic woes, a large, emotional crowd of American-flag-waving protesters gathered in Irvine to argue the opposite.

moxley CONFIDENTIAL

»R. SCOTT MOXLEY

The protesters' signs were mostly unambiguous: "Stop corporate greed now," "Tax the rich," "Robin Hood was right," "I'll believe corporations are people when Texas executes one," "The 99% solution: economic revolution," "Prosecute the money whores," "Wall Street fraud is a government-sponsored enterprise" and "Separation of corporation and state."

A clever, twentysomething, Asian American protester placed the image of Karl Marx's head on a cardboard cutout of a ghost but added no words. As he waved the sign at passing, horn-honking motorists, he explained his point: "The ghost of Karl Marx is back, you know? Wall Street should be very afraid. That's what we're saying. Corporations are abusing the masses."

He wasn't alone. Scattered throughout the crowd were people in black T-shirts bearing Marx's face. One person even carried a sign reading, "Marx was right!"

Conservative, John Birch Society Orange County, what has become of you? This was the birthplace of more than a few of the nation's most right-wing notions and characters. Here, it was well-established for time immemorial that at least two sacred cows were never questioned, certainly not ridiculed: law enforcement and corporate righteousness.

Yet this year, it hasn't been just professors and plumbers waving "Fuck the police" signs while protesting cop brutality in Fullerton or lambasting corporations in Irvine. Prominent in the crowds are housewives, businessmen, construction workers, dentists, doctors, grandmothers, students—you name it. At the *Register*, they predictably credited this shift in political activism not to real issues or real emotion, but to the power of social media, namely Facebook.

That tidy, superficial stance ignores the real phenomena at work here. What the Irvine march demonstrated is that beneath its diehard Republicanism, OC has a vibrant progressive community that doesn't consist solely of wide-eyed college students or union members. Agree with their anti-corporate-abuse positions or not, these people are becoming energized. That old political enemies are joining their ranks is also invigorating.

"I am so sick of the bullshit," said Anne, a 59-year-old self-identified longtime Republican and college-educated Irvine housewife who declined to give her last name because she said she didn't want to jeopardize her husband's job at a major OC electronics corporation. "We've got to stand up to all the greed and politicians who work for the corporations that are cheating. I really think they will destroy the middle class if we continue to keep our mouths shut. Look at how many good people are hurting—and the people at the top don't give a damn."

Nearby, another marcher declared this Occupy Orange County event the "biggest protest" in local history. It's been so long since deflated area lefties got off their sofas that few remember what happened a quarter of a century ago: bigger, more determined protests against Donald Bren and his Irvine Co.'s plans to bulldoze huge swaths of coastal OC for housing and commercial developments. People actually chained themselves to bulldozers.

But the politically well-connected real-estate developer eventually won by offering superficial concessions, infiltrating the protesters with secret loyalists, employing crafty public-relations flacks to portray him as an "environmentalist" and waiting out their patience. A greedy billionaire can do that and, in that case, did. The protests eventually fizzled.

Using the politicians of both major political parties in his stable, Bren got the public to build expensive toll roads next to his future private developments. As a result, he didn't spend a dime on them but easily quadrupled his net worth to make him one of the 50 richest men in the world. Nowadays, Bren's snotty flacks are working on adding another "legacy": generous philanthropist. The tag "publicly subsidized" won't make it into an Irvine Co. press release.

If the Bren saga isn't uplifting, the one involving the effort to convert a mothballed military base at El Toro into an international airport in the heart of suburban Irvine is. Neither partisan nor ideological in nature, residents of all persuasions joined enthusiastically together to defeat what at one point looked like a certainty: George Argyros' massive airport plans. The people united can never be defeated, so the chant goes.

But there's a tremendous divide in politics today. What drove protesters to give up their beautiful Saturday morning to march and chant in the streets caused others to drive by sipping $5 lattes in their BMWs and stare contemptuously. The protesters believe corporations use vast financial resources and lobbyists to control politicians and the government at the expense of the everyone else. As often expressed by the *Register* and our national radio celebrity, Hugh Hewitt, others just as firmly believe that government bureaucrats control business with an iron fist and prevent the free market from working its economic magic.

Can Occupy OC and other related efforts around the nation continue to swell their ranks with likeminded individuals? At the Oct. 15 rally and protest, there were mostly Democratic Party sympathizers, a few Republicans, a handful of Ron Paul supporters, a sprinkling of Lyndon LaRouche fans, as well as the decidedly right-wing Oath Keepers, who advocate armed civil rebellion against what they see as un-American government decisions. Elected officials of all parties—the folks who supposedly lead our community—stayed far away, apparently afraid to risk their reputations for an unproven endeavor.

That's okay, though. For now, the protests in OC seem genuine. Warped, entrenched political interests don't yet respect the newborn movement enough to either infiltrate or co-opt it.

But as if to remind the Irvine protesters of the difficulty of their mission, an old, beat-up van drove by, the couple inside honking the horn. They weren't supportive honks. The woman—who looked to be in her mid-to-late 60s and not a patron of fashionable Newport Beach salons or swank oceanfront restaurants—angrily screamed out of her passenger window an anti-Barack Obama rant. "Nothing changed," she repeatedly yelled. "Go, George W. Bush!"

RSCOTTMOXLEY@OCWEEKLY.COM

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¡ask a mexican!®

» GUSTAVO ARELLANO

DEAR MEXICAN: Really? You answered "When Should You Use *Usted* Instead of *Tú*?" recently instead of my "Why Won't My Gardener Fuck Me Again If I Demand an HIV Test?" Any sad *gabacho* can Google grammar tips (no offense to Yo Quiero Hablar). Meanwhile, we clueless *gabachas* need to know how to love our Gardeners With Benefits while staying safe; hard-working gardeners are missing out on some incredible water breaks. And your readers, if they knew you fed them Spanish 101 tips instead of sexy backyard encounters, would probably hate *usted* a little.

In case you're still interested in answering my original question, here are a few details that might help to inform your response: I'm not ugly. I've seen Hot Gardener once since I first wrote you, and he made it clear he still wants to bang me but still has no intention of getting an HIV test. No, he didn't offer an explanation. We don't exchange a lot of *words*, Mexican; that's why I'm asking you. Did I mention I'm not ugly?

In the end, maybe a better question than my original "How offended should I be?" query would be "How do I get him to take the goddamn test so we can fuck again?" Your choice, of course.

Hot for Gardener

DEAR *GABACHA*: *Chula*, haven't you heard? There's an invasion of Mexicans in this country—I'm sure you can find a hot Mexican who's willing to take an HIV test before screwing you silly, especially if you're as hot as you claim to be, since Mexican men around hot *gabachas* are like day laborers around a truck. Besides, it's your *jardinero*'s personal hang-up, not his culture's, that's stopping him from testing: A 2005 National Center for Health Statistics survey found testing rates were actually higher among Latinos in the United States than *gabachos*. My advice: Tell him your *panocha* is going to get manicured by the next hot Mexican gardener you meet, and he'll shape up pronto because the only thing that'll motivate an *hombre* to do what a woman wants is the prospect of losing his *gabacha* to another wab.

DEAR MEXICAN: There's a soccer team in Mexico named Chivas. Isn't a *chiva* a female goat? The players on the team are men. *¿Por que?*

Gabacha Sin Escrúpulos

DEAR *GABACHA* WITHOUT SCRUPLES: VERY perceptive! A *chiva* is indeed a baby female goat, and there is indeed a Mexican first-division soccer team named Chivas. It's based in Guadalajara and perhaps the most popular squad in the country because it subscribes to the same Jaliscan superiority myth that birthed mariachi and tequila, and the rest of Mexico ate it hook, line *y* sinker. The club's official history states the nickname (the official name is Club Deportivo Guadalajara) came about in 1948, after a match against the team's in-city rival, Atlas: opposing fans ridiculed C.D. Guadalajara as playing like a bunch of *chivas brinconas* (skittish baby female goats), the same type of no-holds-barred Mexican-soccer insult that causes us to shout, "Osama! Osama" during U.S.-Mexico games. The club, however, embraced the nickname and has used it ever since becoming the Red Sox of Mexico: a team that really gets more attention than it should. *¡VIVA CRUZ AZUL, CABRONES!*

GOOD MEXICAN OF THE WEEK! Freedom University just opened in Georgia thanks to volunteers intent on educating undocumented college students in an era when states are doing their damnedest to keep young Mexicans stupid. More information can be found at freedomuniversitygeorgia.com.

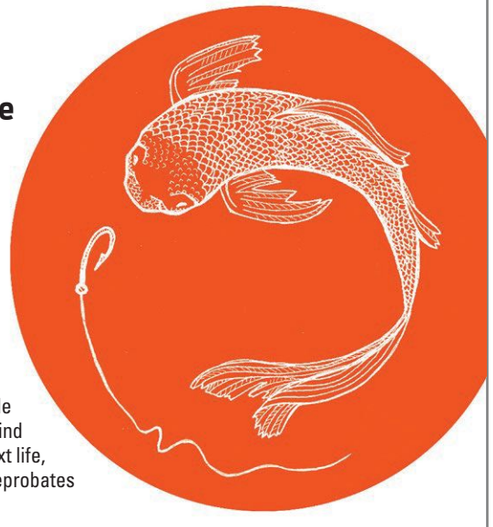
ASK THE MEXICAN

at themexican@askamexican.net, be his fan on Facebook, follow him on Twitter or ask him a video question at youtube.com/askamexicano!

HeyYou!

» ANONYMOUS

MARLA CAMPBELL



Hook, Line and Asshole

On several occasions, you illegally accessed our property to engage in your "fishing expeditions," resulting in the (presumably agonizing) deaths of several beautiful koi fish. Later, I found the victims floating on their backs with hooks embedded in their mouths. Finally, you were caught in the act and arrested. Going to jail should have been the least of your punishments. Maybe the karmic cycle will come fully around, and you will find yourselves reborn as a fish in the next life, left to the mercy of space-wasting reprobates such as yourself.

HEY, YOU! SEND ANONYMOUS THANKS, CONFESSIONS OR ACCUSATIONS—CHANGING OR DELETING THE NAMES OF THE GUILTY AND INNOCENT—TO "HEY, YOU!" C/O OC WEEKLY, 2975 RED HILL AVE., STE. 150, COSTA MESA, CA 92626, OR EMAIL US AT LETTERS@OCWEEKLY.COM.

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The Yost Theater in the Santa Ana Arts District is making a comeback in a big way. First built in 1912 at the height of the Vaudeville movement, the Yost Theater has played host to a slough of history's beloved early film stars, comedians and performers over its 100 years in existence. After being closed for over 16 years, the Yost reopened its doors in July 2011 and will provide entertainment to locals for years to come.

One of the best parts about the Yost is the juxtaposition of state-of-the-art lighting and sound technology with many of its original decorative elements. Vintage copper light fixtures, exposed brick walls over 100 years old and thick red velvet curtains, paired with pumping electronic music and flashing lights make for an epic time warp of an evening. Check out the Yost on a Saturday night for SHOW, their premier club night, or set up a reservation at their in-house restaurant Camden. Any way you slice it, the Yost is back - and better than ever.

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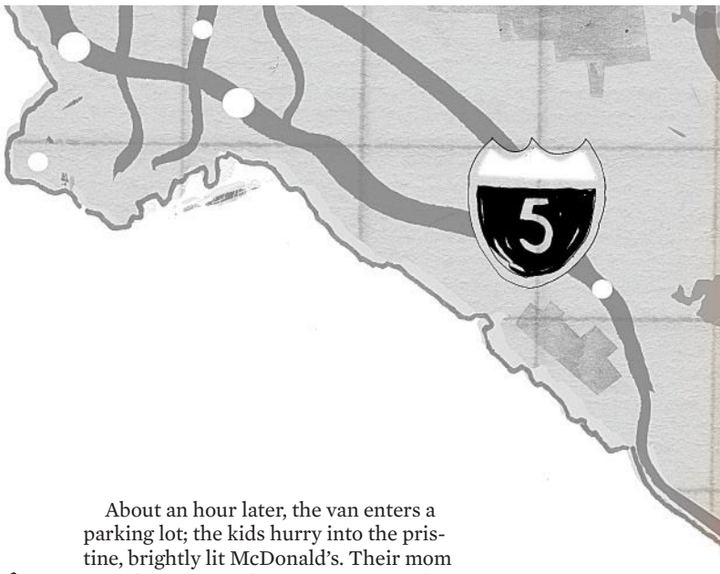

Vaya Con MOM

BY MARISA GERBER

AFTER THEIR MOTHER WAS DEPORTED TO MEXICO, THE BRITO CHILDREN EMBARKED ON A TWO-YEAR JOURNEY NAVIGATING LIFE IN THE UNITED STATES ON THEIR OWN

Morning light peeks over the horizon on a Sunday in August. Inside an Anaheim warehouse, four siblings stand in silence. The Brito kids—Orange County natives who spent much of their childhood fending for themselves—are waiting for a group of strangers to take them on a road trip to Mexico.

A few minutes later, Tarcisio Magaña, owner of a local automobile-repair shop and a member of Los Amigos of Orange County, maneuvers a boxy white van through the southbound lanes of Interstate 5. Amin David, the longtime leader of Los Amigos, fires questions at the kids. "Are you excited or nervous?" he asks. "What's the first thing you're going to tell her?"

Diana, 20, giggles at the questions and shrugs her shoulders. Araceli, 18, and Eduardo, 16, respond in unison: "I have no idea." Isela, 17, smiles but continues to gaze at passing cars. The sun is starting to rise, and the freeway lights mix with the dawn, casting a soft, promising glow on the landscape ahead. Magaña pulls his eyes from the road for second and looks at the kids via the rear-view mirror. "This is going to be one of those moments that makes you say, 'This is life,' you know?" he says in Spanish.

A hundred miles and a breakfast-burrito stop later, Magaña slows the van to stop. In the distance, shacks line the border wall; to the right of the road a sign reads, "WARNING: Guns/ammo illegal in Mexico *Frontera Internacióinal* 2 km." Tijuana is just a few minutes away. After getting waved through the U.S.-Mexico border by the *federales*, Magaña gets to a toll-road pay station, rolls down the window and hands a couple of dollars to the woman running it.

"Where should we stop?" David asks rhetorically. "We're going to stop at the McDonald's there in Rosarito, okay?"

Isela nods and nudges Araceli. "Okay, text Mom," Isela tells her sister. "Tell her we're almost here."

About an hour later, the van enters a parking lot; the kids hurry into the pristine, brightly lit McDonald's. Their mom isn't there yet, so the Britos sit around a square, plastic table and wait. Diana tosses a bracelet back and forth between her hands as Araceli crosses her arms over her chest and cranes her neck to look out the window. European dance beats pulse in the background.

Suddenly, someone says, "I think that's her." The Britos swoop their heads in unison toward the door as a small woman with a neatly kept bun and deep wrinkles around her dark-brown eyes walks through the door and runs to the table. Her four kids jump up, and all at once, they hug their *mami*. Kisses, tears and "I love you"s drown out the music as Ana Maria Sanchez Mateo, 45, nuzzles the head of each of her kids, whom she hasn't seen in months.

ON DEC. 8, 2008, a teacher told Araceli to report to her Reno high school's front office. "I didn't know what was going on," she says now, as she sits on a couch at the Britos' apartment in Anaheim. "They say, 'Okay, calm down, don't worry, but your mom was deported.'"

The then-16-year-old left the office and aimlessly roamed the halls of her school. The Britos had moved to San Diego from Orange County, and then to Nevada for their dad's job seven years earlier. Ana Maria and her husband had since separated, with their dad moving to the Midwest. Finally, Araceli ran into Isela. The sisters locked eyes, and Araceli blurted out, "Mom was deported."

They knew their mom, who had lived in the U.S. for more than 20 years, had an interview with immigration officials earlier in the day, but they expected her to come home with a green card. They'd later find out that because of her past immigration record, Ana Maria wasn't eligible for one. A victim of domestic violence, she had been living and working legally in the U.S. for several years; under the Violence Against Women Act (VAWA) of 1994, the government

» CONTINUED ON PAGE 12

HUGH LANGIS

PHOTOS BY MARISA GERBER

ISELA, LEFT, AND EDUARDO BRITO MEET UP IN ROSARITO WITH THEIR MOM, ANA MARIA SANCHEZ MATEO

ANA HUGS DIANA, ARACELI AND EDUARDO

Vaya Con MOM

» FROM PAGE 11

granted her work authorization. Once she was eligible for, but not guaranteed, a green card, the government stopped granting her work authorization.

Araceli and Isela found Diana, told her what had happened, and together, they planned their next step. First, they had to track down Eduardo, who went to a different school, and convince administrators to let them leave. "They're like, 'You don't have a mom; you don't have a dad. Where are you gonna go?'" Isela recalls.

One of the girls called their father, who lived in Chicago at the time; he called a friend and asked him to pick up the kids. They'd never met the man, but they wanted the ride home.

The man picked up the girls, then Eduardo, and dropped them off at their house. Upon arriving at the front door, the kids realized they didn't have any keys. On a hunch, Eduardo jumped onto the porch and tried to open the door. It was unlocked. He let his sisters in. Waiting for them were several messages from their *mami*, sobbing that she was about to get deported.

The shock wore off; the tears poured out.

"We were contacting our dad, and we were trying to contact our uncle, too," Araceli says. "We were just trying to figure out what to do. And so, finally, we decided to go to Mexico."

A week or so later, when they left Reno, the food their mom had cooked for them the morning she was unceremoniously deported remained untouched on the table. They packed some clothes and a few pots and pans and waited for their dad to show up. Unable to get a flight out of Chicago, he drove to Nevada. He thought his children wanted to move with him to where he lived in Wisconsin, but the children refused. But their uncle, who lives in Santa Ana, showed up before their dad and took the Britos to Mexico.

In Tijuana, they met up with their mom and spent a night in a hotel. After her arrest in Reno, Ana Maria was processed and jailed there. Then, after taking both a plane and a bus and making several stops along the way, customs officials dropped her and several others off in Tijuana and offered them no tips. If there was a shelter for deportees nearby, she didn't know about it. She stumbled upon the hotel, somehow scrounging up enough money to afford a stay and make contact with her *niños*.

For the next month or so, Ana Maria and her children lived with family friends in Rosarito, in the same room where she lives now, subsisting only on bread. The family relocated to Ana Maria's home state, Querétero, a state her children barely knew, bouncing from one aunt's house to another. "My mom didn't want to be a nuisance in their houses, so she's like, 'We might as well spread it out.' Eventually, we rented our own little house," Isela says.

They lived in Querétero for almost a year and tried their best to assimilate, essentially living life as illegal immigrants in Mexico. "It was so different. The homework, socializing with other people, everything," Araceli says. The children had to attend school unofficially because they didn't have papers to show Mexican citizenship. But the family slowly settled into life in Mexico, planning to live there permanently. Then their father, furious his children sided with Ana Maria, suddenly stopped sending child-support checks. Now, there was no money coming in from anywhere.

Ana Maria decided a change was necessary, albeit it a painful one: She'd return to Rosarito, and the kids would relocate to Wisconsin with their dad. It was September 2009, and this time, they at least got to say goodbye.

THEIR UNCLE picked them up in Tijuana and drove them to Santa Ana; they stayed the night with a woman they'd never met, a relative on their dad's side. She dropped them off at John Wayne Airport the next morning. At Chicago O'Hare airport, the Britos saw their dad for the first time in years, accompanied by a woman they didn't recognize. The children figured it was his new girlfriend, but he shrugged off their questions, claiming he'd explain later.

He never did. The kids spent their days holed up in a single room in a townhouse. Their father and "that lady," as the Britos derisively call her, stayed in a different room; the woman's four sons lived in a third room. "It was a small house for a big family," Araceli says, adding that she lost 10 pounds because they had nothing to eat. The kids didn't go to school because their dad said he couldn't afford school supplies. "He has a good job, but he just doesn't know how to manage his money, so he spends it all," she explains.

> "THEY WERE SO DEDICATED TO ONE ANOTHER AS A FAMILY, AND THEY WERE SO COMMITTED TO DOING WELL HERE. THEY'RE JUST THE SWEETEST KIDS EVER. THEY JUST NEEDED A LITTLE HELP."

Araceli, Diana, Eduardo and Isela scrounged through the pantries and lived off canned corn and pancakes for a month, trying to pass the time. Finally, the four called their mom, begging her to rescue them. Ana Maria and her relatives in Querétaro gathered some money and started to look for plane tickets.

But the kids had to convince their dad to let them go. "He wouldn't let us. He made Mom sign some notary paper saying she'd take full responsibility for us if anything happened," Eduardo says. The paperwork eventually went through, and they flew back to Orange County, where they spent a month living in Santa Ana with a couple of their cousins in a single rented room. "We just slept on the floor, lined up, but, I mean, that was like heaven to us because we actually ate, we slept, we didn't have to worry about anything," Araceli recalls.

Soon, the money was gone, and they traveled back to Rosarito to buy some time. By now, they'd missed more than a semester of school. So, in February 2010, Diana and Araceli moved to Santa Ana to live with their uncle. "I was trying to find a job, but nothing. They want high-school diplomas, and I didn't even have that," Araceli says. She and Diana enrolled at Valley High School and applied for welfare through the state's social-services department. They got $200 in emergency funds, which they sent back to Rosarito because the others were starving.

Things stabilized a bit, and Isela and Eduardo moved to Santa Ana, too, and started attending school. But they didn't get along with their uncle's wife and had to move out. They rented a room from an aunt's brother who also lived in Santa Ana. That, too, ended up being a bad situation. "Those people were just horrible with us," Araceli says. "They were mean and rude. We were not comfortable at all."

Thankfully, the tide started to turn in their favor. Roselinn Lee, Araceli's AP U.S. history teacher at Valley and the wife of Santa Ana-area state Assemblyman Jose Solorio, remembers the day she pulled Araceli out of class to talk. "I go, 'What's going on? You're not coming to school,'" Lee says. "She said, 'Well, I didn't have money to come to school. Bus money.' I said, 'Bus money is, like, $1.25. Where do you live? What's going on?' She explained to me her situation, so I ask, 'Do you even have money to eat today?' and she says no. I just said, 'Oh, my God, this is just beyond . . . and I pulled out a 20 and gave it to her, and she starts crying."

Lee made it her mission to get the kids out of the "hellhole" they were living in. She emailed her husband to ask if he had any connections; Solorio forwarded the email to the Orange County Housing Authority, which said housing might be a possibility. In the meantime, Lee sent emails to fellow teachers, who collected money for the Britos. She also worked out deals with her husband to pay the kids to help at his events.

Everyone at Valley High School was really supportive, the Britos say, but

» CONTINUED ON PAGE 14

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THE BRITO FAMILY AND MEMBERS OF LOS AMIGOS MAKE A PIT STOP NEAR PUERTO NUEVO

MARISA GERBER

Vaya Con MOM

» FROM PAGE 12

it was Lee and Vice Principal Anuar Shalash (who has since left the school) who went above and beyond. When the kids were approved for low-incoming housing a few months later, they moved to an apartment in Anaheim, where they now live; Shalash got donations to help them furnish it.

Lee dropped the kids off after an event and got to see the apartment. "It was really nice to see that they had separate bedrooms and a kitchen," she says. "They were so dedicated to one another as a family, and they were so committed to doing well here. They're just the sweetest kids ever. They just needed a little help."

They finished that year at Valley High School but ended up transferring to Anaheim High School the next year because it was closer.

AT A SCHOLARSHIP-AWARDS night earlier this year, the Britos met a couple of people who also wanted to help them. One was Amin David, the round-faced, perpetually peppy septuagenarian who led the Latino civil-rights group Los Amigos for 30 years before stepping down this year. David says he attended the scholarship program on a whim, adding that he's glad he did.

"They're angels; they're babies—and babies need their mom," says David, who owns the Anaheim plumbing warehouse where the group met before their road trip to Rosarito, which he helped plan.

Another person was Mario Zapata, an associate attorney at Costa Mesa-based Nicastro Piscopo, an immigration-law firm. Zapata is now representing the family pro bono to help Ana Maria return. While he admits it's "an uphill climb," Zapata is working to get the Britos' mother a U Visa, which would grant her a four-year stay in the U.S. The government can give out as many as 10,000 U Visas per year to victims of certain crimes, including domestic violence, Zapata says. Normally, this would be a slam-dunk case, he says, but there are a couple of complicating factors at play.

In 2000, while living in San Diego, Ana Maria called the police after getting into a fight with her husband. Since she was married to—and victimized by—a U.S. resident, Ana Maria self-petitioned for a U Visa under VAWA and was approved, Zapata says, which meant she also got work authorization. For several years, she worked in hotels and at various fast-food restaurants. Sometime in 2007, Ana Maria filed a green-card application. It wasn't until December 2008, however, that immigration officials got in touch with her and asked her to come in. Ana Maria assumed it was for an interview, but really, the officials wanted to arrest and deport her.

She was deported for making a false claim of U.S. Citizenship in 1998, Zapata explains, which is taken very seriously in immigration-law circles. "You're committing fraud against the government, and as far as immigration law, you're permanently barred." In order to get the U Visa, the arresting agency or a judge who handled the case can sign off on a certification saying the person was, in fact, the victim of a crime and that they assisted with any investigation. In cases when he's able to get that signature, Zapata says, the U Visa is almost guaranteed.

Whether he can get the signature, though, isn't certain. "It's unfortunate because I might have the same type of victims," he says, "but in different cities, and I can do something for one of them that I might not be able to do for another."

He has never worked with agencies in San Diego before, and he says he knows it will be tough since it's an old crime. "I've looked at every other option," Zapata says. "The only other thing I can think of, maybe, would be getting a [state] senator's bill specifically for her, and that's likely publicity a senator would not want." The fact that two of the kids are still minors helps, of course. "Look, the only reason she wants to come here is to raise her kids while they're still kids."

AT THE MORNING OF the McDonald's rendezvous in Rosarito, Ana Maria spent the first few minutes inundating her kids with "mom questions," as they call them. "How's school?" "What did you eat yes-

» CONTINUED ON PAGE 17

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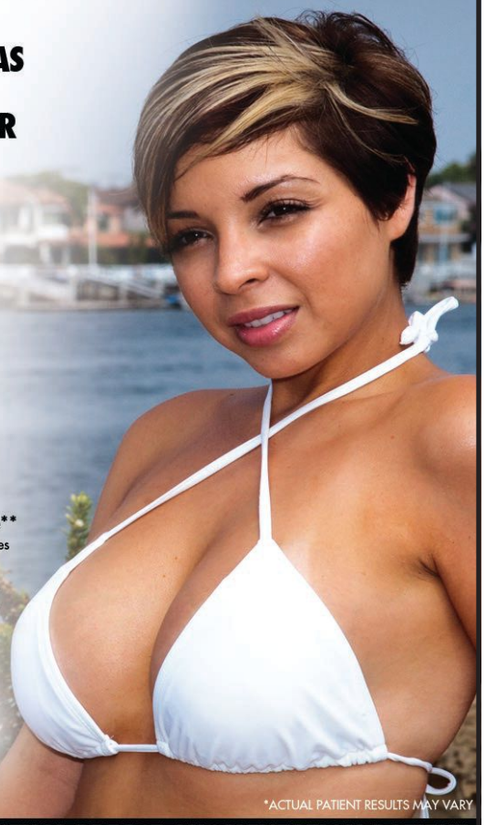

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Vaya Con MOM

» FROM PAGE 14

terday?" Then, out of the corner of her eye, she catches a glimpse of the group of strangers—some with expressionless stares, others with misty eyes—watching them. In Spanish, Ana Maria thanks David for bringing her kids to see her, and then she thanks the group again in accented, articulate English.

"Let's go to Puerto Nuevo to eat, yeah?" David asks.

"Of course. With my kids, I can go anywhere," Ana Maria responds.

First, though, the family splits off from the group for a bit of alone time. After, amid spurts of laughter, the family walks toward the McDonald's parking lot with linked arms. Everyone piles into the van for the trip to Puerto Nuevo.

Before a late lunch, they browse nearby curio shops. At one, Ana Maria notices Mexican jumping beans for sale and immediately furrows her brow. "Why are they moving?" she asks a shopkeeper. "What's inside?"

"A little animal" is the response.

"Well, then, what do they eat?"

"Well, nothing."

"*Ay, pobrecitos*," Ana Maria says as she shakes her head. She then runs up behind Isela and flings her arm around her daughter's waist.

Finally, the family shuffles through the restaurant and to a back porch overlooking the Pacific Ocean. As a mariachi band sings of Michoacán and waves crash onto the sand, Ana Maria grabs Diana's hand from the table, pulls it to her mouth, and kisses it over and over. Her eyes fill with tears as she says, "I am so, so proud of them all. In the almost year and a half that they've lived by themselves, they've grown up so much."

EVERYONE SLURPS DOWN the last of their margaritas and lobster, and the kids give David a glass pen with his name on it that they picked up at a curio shop earlier. It is time for another goodbye. Nobody cries, really. No one says much of anything. The kids huddle around their mom, and she recites a mantra of sorts: "*Hasta pronto, hasta pronto, hasta pronto*." See you soon. The van door slides shut, and the group heads north.

As the van inches toward San Diego, everyone gets out documentation—a combination of passports, birth certificates and school IDs. A bristly, barrel-chested U.S. Customs and Border Protection officer looks inside the crowded van and sighs. He opens the door and peers toward the back. "Who's your guardian?" he asks.

The kids point to Diana. She isn't really their guardian, but their mom is afraid that in the process of securing guardianship for her or Araceli, they may risk the younger kids being sent to Child Protective Services.

"Okay, why don't you guys have passports? You really need passports," the officer says.

This happens every time they cross back into the U.S., Araceli says. "I tell them that they're expensive, and they say, 'No, they're not. They're only $55 or something.' And I'm like, 'Yeah, that's a lot.'"

Even if they did have the money, they'd still need their parents or a legal guardian to sign off on a passport. Since neither is an option, they say, they'll keep chancing it and crossing the border with their birth certificates and IDs.

On the trip back to Orange County, Sergio Muñoz, a member of Los Amigos, plays a game with the kids called M.A.S.H.—or mansion, apartment, shack or house. The schoolyard favorite predicts what kind of jobs and cars they'll have in the future and where they'll live. Amid talk of Mustangs and Maui, they dream of their actual futures. "I imagine someday each of us having a career, having a good job, and even a nice house or something," Isela says. At the same time, Araceli and Eduardo chime in with "One day."

For now, they're working toward their goals. Araceli works at a Santa Ana restaurant that Muñoz manages, Casa Oaxaca. The Britos used to survive off about $500 worth of food stamps and $800 in child support from their dad per month. Rent is $470, but they're still making payments toward a security deposit. Between bills, cleaning supplies, bus passes and sending money to help their mom, there's no extra cash.

The Britos sacrifice a lot, but they don't complain. The four spent Columbus Day at home, cleaning. As they sat inside their dark living room (they often keep the lights off to save on electricity), Isela mentioned that homecoming had been that weekend. They didn't go. Tickets were $50, she says. "We'd rather save that. I think there are more important things to spend that on. But, maybe prom. Hopefully."

While Araceli and Diana intend to start at Fullerton College next semester, Isela and Eduardo are working on finishing high school at Anaheim High. Isela was asked to apply for the QuestBridge program, which would have offered her a full ride to several Ivy League schools, but she opted against it to stay closer to her siblings; she's applying to several UC schools, instead. Eduardo was accepted to the Simon Scholars Program for disadvantaged but successful students last year. He gets $60,000 to spend at any four-year college once he's done at Anaheim.

In a weird way, Araceli, Diana, Eduardo and Isela are grateful for the way things turned out. "Before all of this, we were spoiled 'cause we had everything," Isela says. "We took for granted the Internet, having a car—all of that. We thought, 'Oh, we have this. We need more.' Now it's like, no, you work for it and you don't always have what you want."

More than anything, it has helped them value their relationships with one another and with their mother.

"There was this girl I remember . . . She was really mad at her mom," Eduardo says. "She was like, 'Oh, I wanna punch her.' And I'm thinking, 'If I only *had* my mom here, and she wants to punch hers.'"

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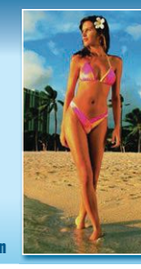

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fri/10/21

[THEATER]

Elementary, My Dear
Sherlock Holmes and the Doom of Devilsmoor

Dinner parties can be such a bore. Unless things get exciting when one of the guests turns up dead! Not by self-inflicted suffocation by yawning, but by murder! When gentleman Edward Banks turns up expired after being sent a threatening package at a dinner party, the house guests become suspects, and trusty pipe-smoking Detective Holmes and his "platonic friend" Dr. Watson are left to solve the crime. Utilizing their trademark logical reasoning, impeccable forensic scientific analysis and the ability to convincingly adopt any disguise, *Sherlock Holmes and the Doom of Devilsmoor* will feature these classic Sir Arthur Conan Doyle characters as they solve a *Clue*-esque, murder-mystery story.

Sherlock Holmes and the Doom of Devilsmoor at Camino Real Playhouse Stage II, 31776 El Camino Real, San Juan Capistrano, (949) 489-8082; www.caminorealplayhouse.org. 8 p.m.; also Sat. $18. —AMANDA PARSONS

[CONCERT]

* South Central Skankers
EVERYDAY SUNSHINE: THE STORY OF FISHBONE

The most obvious fact about Fishbone is also the most fascinating—they were a bunch of black dudes who played music with widespread, sub-cultural appeal without forsaking their blackness. Getting their start in the late 1980s, these South-Central kids wowed punk audiences with their frenetic blend of thrash, punk, ska and funk and influenced a boatload of bands in the process from Primus to Ice T. Their horn section elevated listeners to the clouds, then dropped them into a tense world of sonic madness. Filmmakers Lev Anderson and Chris Metzler have delved deep into the Fishbone archives and meticulously pieced together a grand, sweeping narrative chronicling the band's struggles with the record business, social strife and mental illness, given voice by Laurence Fishburne.

Everyday Sunshine: The Story of Fishbone at the Art Theater, 2025 E. Fourth St., Long Beach, (562) 438-5435; www.arttheatrelongbeach.com. Midnight. $11. 21+. —BRANDON FERGUSON

DANNY CLINCH

sat/10/22

[CONCERT]

Story of Our Lives
Social Distortion

Do other places have their own versions of Social Distortion? Can you run into the Dictators' Handsome Dick Manitoba strutting down the street in New York City and think, "This—this guy is this place brought to life!"? Because although this very paper voted the Adolescents the No. 1 OC band of all time, Social Distortion are probably one of the OC-iest OC bands of all time—under the expert tutelage of Mike Ness, they wrap up Okie-country roots and trashy Brit-style punk and suburban underbelly-dwelling storytelling into the total SoCal punk package. Cowboy hats and tats—somebody should put that on a city seal. With way-up-and-coming locals Suedehead and more.

Social Distortion with Face to Face, Suedehead and the Avett Brothers at Verizon Wireless Amphitheatre, 8808 Irvine Center Dr., Irvine; livenation.com. 6 p.m. $15-$45. All ages. —CHRIS ZIEGLER

[CONCERT]

Living Room Rhapsody
Classical Music Encounters of OC

Okay, Bunky, we're gonna put a double dose of gracious living in your life. Forget the usual Saturday night routine: the retro beanbag, the classic rock, your stoner pals and that awesome, homemade 3-foot bong. Go *real* retro—a 200th-birthday celebration and some live piano pyrotechnics. You'll thank us. International performer/Cal State Fullerton professor of music Eduardo Delgado caresses the keys at a private residence in Turtle Ridge to mark the 1811 birth date of legendary Hungarian composer/pianist/conductor Franz Liszt. There'll be eight major works, wine and refreshments. Just leave your loser cousin at home, okay? Nobody wants him eyeing the nice people's candelabra.

Classical Music Encounters of OC's Masters of Grand Piano series at 68 Shade Tree, Irvine, (949) 509-7766; inessakhurgelmusic.org. 7:30 p.m. $20-$30. 21+. —JACK GRIMSHAW

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sun/10/23

[THEATER]

Braiiiiins!

Night of the Living Dead

If you haven't seen this classic horror movie, then you're probably a zombie yourself, roaming the Earth looking for *brains*. Let me break it down for you: In *Night of the Living Dead*, zombies—decomposing flesh—corner a group of people into a boarded-up house. These zombies don't want to eat just brains (a common zombie misunderstanding); they want to devour a man's leg like they're picking the flesh clean off a chicken bone. Horrific, right? That's why it's awesome. Watch the Maverick Theater "bring to life" this incredible movie! The night will be filled with terrifying zombie killings and unbelievable makeup jobs that will leave you wondering if real zombies actually played the walking undead. It's a night not to miss, especially for anyone looking for a fresh and unforgettable brain—err, experience at the theater.

Night of the Living Dead at the Maverick Theater, 110 E. Walnut Ave., Fullerton, (714) 526-7070; www.mavericktheater.com. 8 p.m. $15-$20. All ages. —JOE LAPIN

[FILM]

Two-Faced Fugue

Dr. Jekyll and Mr. Hyde Scored With Pipe Organ

There are two sides to every coin—and two sides to every man as well. *The Strange Case of Dr. Jekyll and Mr. Hyde* tells the tale of well-respected Dr. Jekyll's hypothesis that not until the two sides of a man are separated can he truly become liberated. As his experiments progress and his evil side is set free to run wild in the form of Mr. Hyde, the good Dr. Jekyll realizes the liberation he sought has actually bound him in a prison of regret. Just in time for Halloween, Segerstrom Concert Hall will project the 1920 film version of this classic tale starring John Barrymore, accompanied by a live score from the 4,322-pipe organ by Dennis James. Missing such a spine-tingling experience will surely leave you with some regrets of your own.

Dr. Jekyll and Mr. Hyde at the Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org. 7 p.m. $15-$75. All ages. —AMANDA PARSONS

mon/10/24

[CONCERT]

Sibling Sass

HE'S MY BROTHER SHE'S MY SISTER

He's My Brother She's My Sister's sultry swagger is created by a pair of siblings and a vaudevillian troupe of musicians. The LA-based group spend much of their time acting—singer Rachel Kolar and tap-dancing drummer Lauren Brown went to NYU together and created their own experimental theater group, Post Fact Productions. When they aren't filming or producing plays, He's My Brother She's My Sister are on the road, sharing the bill with the likes of My Morning Jacket and Dr. Dog. They blend both of their arts masterfully and put on a damn rowdy gypsy party while they're at it.

He's My Brother She's My Sister at the Constellation Room at the Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.galaxytheatre.com. 8 p.m. $10. —TAYLOR HAMBY

tues/10/25

[CONCERT]

Mule Variations

Tom Waits Open Mic Night

To commemorate the release of Tom Waits' new album, *Bad As Me*, Fingerprints is hosting a Waits-specific open mic. Come out with your renditions of everybody's favorite smoky-voiced Satan—no stage experience is required, but love for Tom is an absolute must. Call ahead to get your spot, and block out the cover you want! No full drum kits unless you're willing to loan it to the house for the whole night, but hand drums and small percussion are allowed. A couple of amps are available as well as Fingerprints' PA, but keep your setups simple and quick to break down.

Tom Waits Open Mic Night at Fingerprints Music, 420 E. Fourth St., Long Beach, (562) 433-4996; www.fingerprintsmusic.com. 7 p.m. Free. All ages. —MICHAEL CHIN

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wed/10/26

[FILM]

Werewolf? There!

Young Frankenstein

That's FRONK-enshteen to you, and if you stagger out of the most adorable—if not simply the best—of the Mel Brooks classics with nothing else scorched into your abby-normal brain, you'll appreciate how noble it is for a man to follow a dream when no one believes in him or even cares to pronounce his name correctly. You'll also appreciate a very special performance of "Puttin' On the Ritz," one of the most legendary Brooks set pieces ever, as well as an ensemble cast that achieved *Arrested Development* levels of precision comedic interaction. Reportedly one of Brooks' own favorite films—"I love him!" he gushes at the sound of his own name as the original trailer opens—*Young Frankenstein* combines a cast and crew into a monster that (just as in the film) has more heart and smarts than anyone could have expected.

Young Frankenstein at South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Contact theater for show times and ticket prices. —CHRIS ZIEGLER

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[CONCERT]

Together At Last!

GAVIN DEGRAW AND DAVID COOK

A Gavin DeGraw/David Cook tour makes a lot of sense. They're both quite popular with middle-aged women, and they both got their big breaks thanks to network TV. DeGraw's song "I Don't Want to Be" has served as the opening theme to the CW's *One Tree Hill* since 2003, a show that (believe it or not) returns next spring for its ninth (!) and final season. Cook, of course, notched an *American Idol* victory in 2008, making him perhaps the last *Idol* winner people can reliably identify (sorry, Lee DeWyze). They also both released new records this year, and both Cook's *This Loud Morning* and DeGraw's *Sweeter* debuted in the Billboard top 10—some needed good news for DeGraw in particular, who was assaulted, hit by a taxi and subsequently hospitalized in New York City this past August.

Gavin DeGraw and David Cook at the Fox Theater Pomona, 301 S. Garey Ave., Pomona, (877) 283-6976; foxpomona.com. 8 p.m. $28-$35. All ages. —ALBERT CHING

thu/10/27

[CONCERT]

New-Wave Necromancy

Haunted House of the '80s

Much like a new-wave zombie chick sporting a ripped-neck sweat shirt and stirrup pants, the music of the 1980s will just not die. So, this Halloween, paint on your fuchsia eye shadow and skip-dance your way to Anaheim for a costumed party featuring cover band House of '80s—with opening acts Past Action Heroes and Rocktane. After all, nothing goes better with a fuzzy navel or sex on the beach than a slamdance to Oingo Boingo—now that's doing a dead man's party right.

Haunted House of '80s at the House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-BLUE; www.bearkamp.com. 8 p.m. $15. All ages. —STACY DAVIES

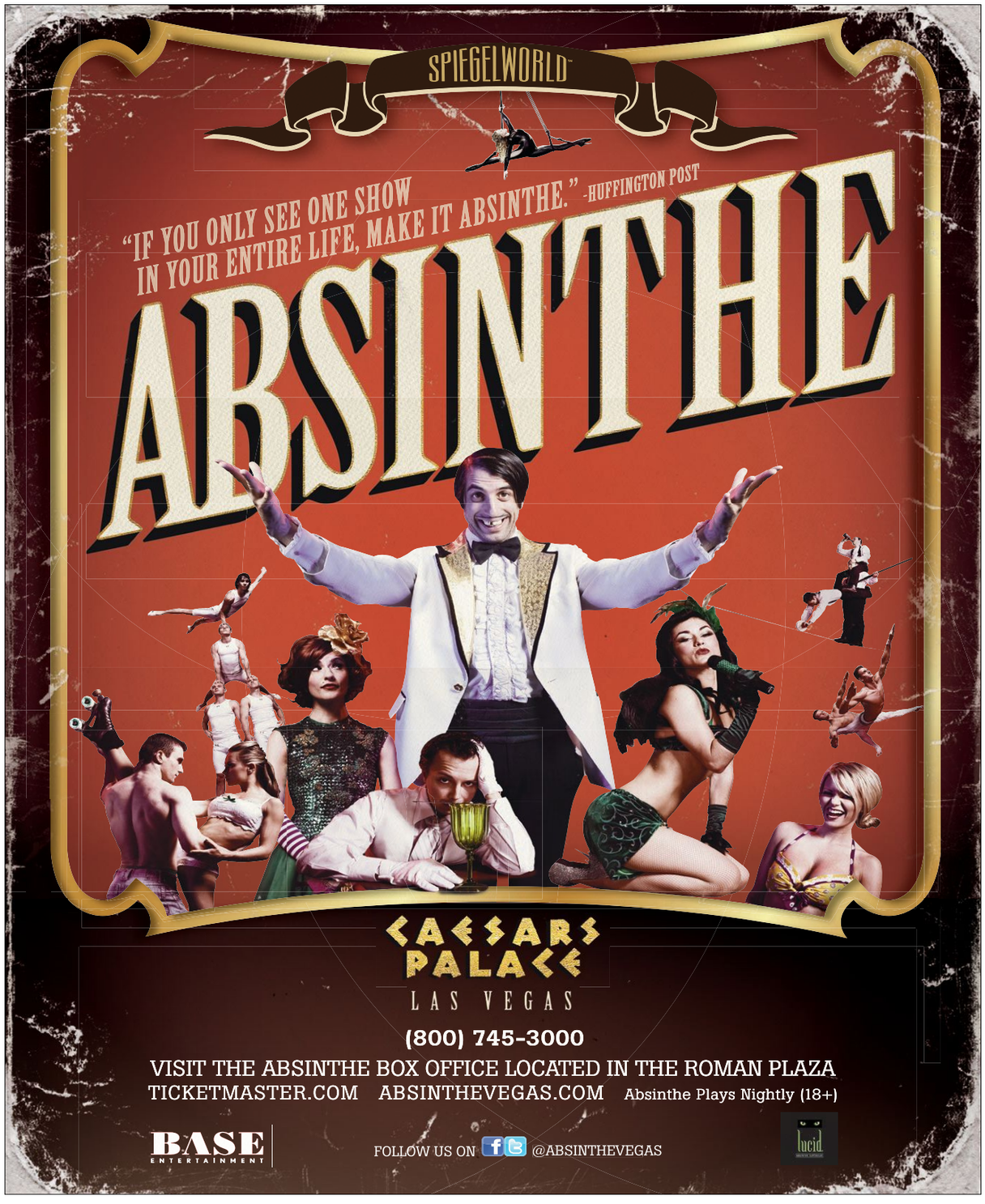
[CONCERT]

Flapper Fantasy

Speakeasy Ragtime Show

In 2011, pretty much nothing is off-limits: stoners and prostitutes fight for their rights (and get sympathetic ears), and binge drinking isn't just for college kids anymore (hang with some out-of-work middle-agers sometime). So, it's easy to forget that alcohol was illegal in the 1920s, and since no one wanted to toast a glass of mouthwash, secret bars popped up all over town. (When the cops were patrolling outside, the head waiter told all patrons to "speak easy" to avoid a raid.) Bringing those simpler, sexier days back in style, the Muck presents an evening of ragtime music, beer and wine—none of which was made in a dirty bathtub! The password to enter is "orange juice"—which you should immediately load up with vodka before the flatfoots barge in.

Speakeasy Ragtime Show at the Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, (714) 738-6595; www.themuck.org. 7:30 p.m. Free if you use the password. —STACY DAVIES



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Who's On Second?

Tavern On 2 is a gastropub's gastropub

BY EDWIN GOEI

I refuse to believe reports that Tavern On 2 is the first and only gastropub on Belmont Shore. Surely, in such a densely packed urban quarter as Second Street, where every other storefront is a restaurant or bar, there has to be at least one other establishment that pours a frothy pint and serves a good burger. After all, what is a gastropub these days if not just a place in which to consume the two together? Whether it's the Crow Bar (the first gastropub in OC, which recently begat a burger spinoff) or the new Red Table, a gastropub without a burger is like a *taquería* without salsa.

I didn't really have to think about it at Tavern On 2. The 4-month-old restaurant does away with all the pretense of main courses and gets down to the business of burgers. Though he offers no plated entrées, chef Patrick Parmentier, who trained in France and was previously the owner of La Crêperie Café, isn't about to phone it in with Sysco factory-formed discs of ground cow in a standard bun. He's not even content with just settling for the beef he sources from Paso Prime Ranch. A burger here might mean a house-made lamb-and-pork chorizo. Or a Szechwan peppercorn-crusted ahi tuna. Or a falling-apart, mild-tasting Niman Ranch short rib he slow braises in amber ale and gilds with Gruyère and grilled mushrooms. For a so-called Poblana sandwich, one of the few not called a burger, he features a somewhat-dry, flattened, breaded piece of steak known better as milanesa and tucks it under properly toasted bread with onions, queso fresco and some avocado for a respectful nod to the torta, even if it revels in arugula.

In the Black and Blue Burger, one of the best here, a dark-lacquered pretzel bun that tastes like a ballpark treat hugs a thick patty, a stinging layer of Maytag blue cheese, a slather of sharp horseradish mayo and strips of rosemary-candied wood-fire bacon. If there's a burger that calls for a glass of something hoppy, this would be it. Ask your server which brew would sip best with it. Those who are otherwise shy or indecisive should consider a slider sampler, which pairs three kinds of bite-sized mini burgers with four complementary beers.

Whichever sandwich or burger you choose comes with a handful of crunchy house-made chips of the thick-as-tile variety and an easily ignored mound of dressed salad greens. This isn't to say you should shun the list of first courses, in which the fries are called pomme frites and are sprinkled with sea salt, truffle oil and pecorino cheese. But if you're going for any sort of fried potatoes, why settle for foreplay when you can go with the oxtail poutine? In it, garlic-potent gravy with whiffs of wine soaks into a mound of crisply cooked potato spears laced with duck fat. Meanwhile, a smattering of cubed cheese curds slowly melt and two pieces of vertebrae surrounded by a halo ring of jellied fat and tender meat beckon. The dish would be great as a standalone meal if you're able to shoo away the poutine poachers you've brought with you to dinner. Certainly opt for it over the tuna tartare, which is refreshing but bordering on gristly, or the Thai-inspired chicken wings, which are actually excellent, aromatic and lip-numbing even before you take them for a dip in a hot sauce that Parmentier should think about bottling.

But whatever the appetizer, be it the roasted cauliflower or the Brussels sprouts, all paths eventually lead to the burgers like a lighted runway. If the menu is a back-to-basics distillation of what makes a gastropub a gastropub, Tavern On 2 is also the stripped-down, no-frills version. It isn't more than a long, tight room, with nothing much on the walls except exposed bricks that seem to close in on you as if you're in a trash compactor. On the strength of its burgers and brews, I predict Tavern On 2 will outgrow the place, eventually busting down the wall to expand to the vacant space next door. I hope that when it does, it doesn't forget what makes gastropubs great: the burgers, the beers and that damn-good poutine.

BEHOLD THE DAWN OF LONG BEACH'S BURGER AGE

MERANDA CARTER

TAVERN ON 2
5110 E. Second St., Long Beach, (562) 856-4000; www.tavernon2.com. Open Mon.-Fri., 11:30 a.m.-11 p.m.; Sat.-Sun., 10 a.m.-11 p.m. Dinner for two, $11-$25. Beer and wine.

HOLE IN THE WALL
» GUSTAVO ARELLANO

Rock the Khaleeji

MIDAN AL TAHRIR
1324 S. Magnolia Ave., Anaheim, (714) 844-2515.

A couple of weeks ago, *The Orange County Register* published a review of Sahara Falafel, an Anaheim Middle Eastern restaurant we reviewed a decade ago. It was a positive, if tardy, piece, save for one egregious sin: writer Marla Jo Fisher's assertion the dive was "in a part of Anaheim more noted for its check-cashing facilities than its fine cuisine."

Talk about ignorant! Sahara Falafel, of course, is in a section of Anaheim known as Little Arabia, the largest concentration of Middle Eastern businesses and residents in the United States outside the Detroit metropolitan area. The area is nothing new—in fact, not only have its restaurants moved beyond the falafel-and-pita-sandwiches phase in which many Middle Eastern eateries outside of Little Arabia continue to operate, but it's also starting to move out of the sphiha-and-sojouk obsession that signifies the second circle of true Middle Eastern eating. The name of the current grub game in Little Arabia is regional cooking, and no restaurant is more proudly provincial than Midan Al Tahrir—yes, Marla Jo, Tahrir Square.

The only wall décor is one of those hallucinatory waterfall panel scenes you can buy in swap meets, framed quotes from the Koran, and the flags of Egypt and Iraq. The kind owner will immediately ask if you speak Arabic and warn you off most dishes by explaining his restaurant does everything to order and many of the specialties will take half an hour, at least—and this is before you peek at the menu. But just a glance at that single canary-colored sheet reveals a wonderland that'll require a good 10 minutes on your iPhone to decipher (or one of those resourceful happy Arabs pushing to make Little Arabia an officially recognized Anaheim neighborhood).

I only have space to describe the koushari, the Egyptian equivalent of Rice-A-Roni: a pilaf of lentils and chickpeas topped with macaroni, spaghetti and enough fried onions to make a hamburger stand proud. You dump marinara sauce onto the plate, along with a curious garlic sauce that's like an incredibly pungent vinaigrette, and it's like the whole Mediterranean Sea on a heaping plate. But there are so many dishes to try: fava-bean appetizers enlivened with jalapeños; stuffed, roasted dove; anise and fenugreek teas. There's even an entire section devoted to the dishes of the Khaleeji, the Arab states on the Persian Gulf. Midan Al Tahrir is a wonderful addition to Little Arabia—and if the *Register* wants to ignore the region, well, that means more plates of koushari for us.

GARELLANO@OCWEEKLY.COM

BLOG ON » FOOD
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BLOGS.OCWEEKLY.COM/STICKAFORKINIT

OC WEEKLY
ZONE PAGES

TO VIEW THE ZONE PAGES FOR YOUR AREA, PLEASE FLIP TO THE BACK OF THIS BOOK.

FROM LEFT: ILIANA CHIARINI, JUDY FLEENOR AND VICKI SCHRIMMER

MERANDA CARTER

Breakfast-Brunch Babes

Judy Fleenor and Iliana Chiarini of Café Chiarini

There is a dynamic duo adjacent to Santa Ana's courthouse. (It's a trio if you count pastry chef Vicki Schrimmer, which we do!) Superfriends Judy Fleenor and Iliana Chiarini win Café Chiarini's patrons over with charm and a cure for everyday lunches. They clue us in on their greatness, as well as why Fleenor tends to buy two or more of everything and Chiarini's love of feta!

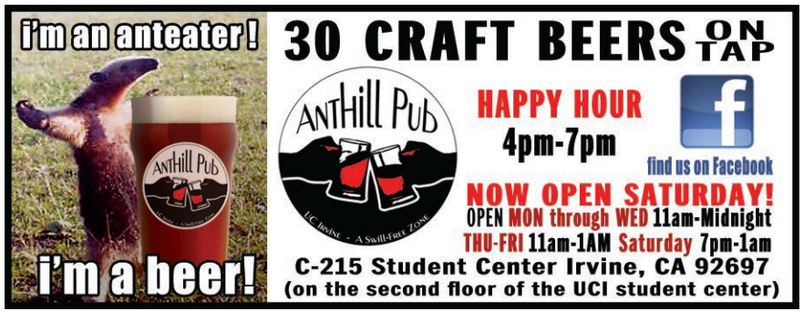
OC Weekly: *What are six words that describe your food?*
Judy Fleenor: Food from *local farms, made from scratch, healthy.*
What are eight words that describe you?
Fleenor: Creative, inspired and passionate about cooking fresh food.
Your best recent food find:
Fleenor: Ka Shabu in Huntington Beach; my husband and I have met the owners. The meat and veggies are wonderful. There are sesame seeds at each table that you grind into a sort of tahini.
Most undervalued ingredient:
Fleenor: Fresh lemon juice adds a brightness of flavor to almost any dish.
Rules of conduct in your kitchen:
Fleenor: I don't use recipes, so my way of cooking is hard to follow. Everything is by taste. I make everyone in the kitchen taste everything to make sure it is good every time. I like a well-organized kitchen, and there must be music playing.
One food you detest.
Fleenor: I detest canned vegetables. They are too mushy.
One food you can't live without:
Fleenor: If I have nothing in the house, I can always whip up a great pasta dish in no time.
Culinarily speaking, Orange County has the best:
Fleenor: So many great and diverse restaurants and the best local produce.
What fast food do you admit to eating?
Fleenor: I love a good burger and fries, and 25 Degrees [in Huntington Beach] has the best burgers.

On the Line

» ANNE MARIE PANORINGAN

Best culinary tip for the home cook:
Fleenor: Keep it simple, and use fresh ingredients; the best dishes have five or fewer ingredients.
After-work hangout:
Fleenor: We are open Monday through Friday, and I have an 8-year-old son, so my after-work is picking him up from school and working on homework.
Favorite celebrity chef.
Fleenor: Bobby Flay is the best when it comes to outdoor cooking, and his food is so full of flavor.
Celebrity chef who should shut up.
Fleenor: Rachael Ray is a little annoying.
Favorite music to cook by:
Fleenor: Train. We blast our music.
Best food city in America:
Fleenor: San Francisco—from Chinatown to Fisherman's Wharf, the food is amazing. Also, New York is a favorite. Third would be Las Vegas.
What you'd like to see less of in Orange County from a culinary standpoint:
Fleenor: Fewer fast-food places.
Favorite cookbooks:
Fleenor: I don't really have a favorite; I don't use them. I am hooked on watching all the Food Network cooking shows; I fall asleep with it on.
When you're not in the kitchen cooking, what are you doing?
Fleenor: Hanging out with my family, bike riding and going to the beach.
Weirdest thing you've ever eaten:
Fleenor: Alligator in Florida. It was a little funky.
You're making breakfast. What are you having?
Fleenor: During the week, an everything bagel with avocado, vine-ripe tomatoes

» CONTINUED ON PAGE 28



MERANDA CARTER

GOURMET GIRLS

Breakfast-Brunch Babes

» FROM PAGE 27

and cucumber; on the weekends, eggs Benedict or pancakes with fresh berries.

You're at the market, What do you buy two of?

Fleenor: I am always cooking for large groups or parties, so I always buy two or more of everything.

Weirdest customer request:

Fleenor: So far, nothing too weird. We try to accommodate any special requests. However, I am surprised at how healthy everyone eats. Police officers and judges love egg-white vegetable omelets, no cheese!

Hardest lesson you've learned:

Iliana Chiarini: Never to assume!

What would your last meal on Earth be?

Chiarini: Feta cheese sprinkled with extra-virgin, Greek olive oil and oregano, a thick slice of freshly baked bread, steamed broccoli, and fresh fish from the Mediterranean Sea.

Who's your hero, culinary or otherwise?

Chiarini: Growing up, I looked up to my grandmother, who had 13 children; and although she was faced with many hardships and challenges, she never lost her tenderness and her sweetness. The older I get, I find myself turning to her words of folk wisdom very often. The ones that I try to live by are "Treat others the way you wish to be treated."

Tell us about your food-service-industry background.

Chiarini: I have no background in the food-service industry. Do 23 years of cooking at home for my family count at all?

Any advice on where to park on Tuesdays (street-cleaning day)?

Chiarini: There is a parking structure across the street from our café that our guests use on Tuesdays.

Tell us about the artwork on display.

Chiarini: We are displaying prints of photographs taken in Tuscany by Mr. Michael Forbes. We are fond of introducing different artists, whose work is displayed in our art café for one month.

What's in the smoker, located toward the back of the garden patio?

Chiarini: We use the smoker for our barbecue pork and our tri-tip.

What dish would you tell newcomers to Café Chiarini to try first?

Chiarini: I find this a rather challenging question to answer. I will recommend the tri-tip sandwich for the gentlemen, and the tuna salad for the ladies. Our soups "speak" to everyone: boys and girls, young and old.

What would you be doing if you weren't in this business?

Chiarini: I would certainly be doing something that would give me the pleasure and the opportunity to meet as many new people as possible.

What advice do you have for those who might be thinking about a career in food service?

Chiarini: To be polite, open-hearted and to command the language of kindness!

What do you see yourself doing in five years? Ten years?

Chiarini: In Greece, where I was born and raised, we believe that when mortals are planning, God is "laughing." . . . God willing, I would love to be able to enjoy my family and my friends and to visit as many lands as possible. Naturally, I would be grateful if the guests who come to our café would continue to include us in their lives.

CAFÉ CHIARINI
1002 W. Third St., Santa Ana, (714) 277-4495; www.cafechiarini.com.

Magic Bars

Vicki Schrimmer's recipe yields 12 bars.

INGREDIENTS

4 cups graham crackers, crushed into crumbs
1 pound butter, melted
2 cups semisweet chocolate chips
1 1/3 cups sweetened coconut, flaked
1 1/3 cups walnuts, chopped
14 ounces sweetened condensed milk

DIRECTIONS

1. Heat oven to 350 degrees Fahrenheit. Coat a 13-inch-by-9-inch-by-2-inch pan with nonstick cooking spray.
2. Combine graham cracker crumbs and melted butter. Firmly press the mixture into the bottom of the prepared pan.
3. Sprinkle the chocolate chips over the crust.
4. Then layer the coconut and walnuts.
5. Pour the sweetened condensed milk evenly over the entire mixture. Don't miss the corners!
6. Bake for 25 minutes, or until the top is slightly browned.
7. Let cool, then cut into bars. Store covered at room temperature.

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Top 20 Wines of 2011

Making the List

Each year our wine team releases its list of the best wines available now. They select the Top 20 using a variety of factors. Most important, to make the list, a wine must deliver exceptional quality for its price. Second, unlike other "best of" lists, the wines on our list are available for you to purchase. Finally, we look at the sales of the wines we are considering, as a way to get customer input into our selection.

#1

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#2 **Kitchen Sink White Blend,** California, 750ml $6.99 — 90 WINE ENTHUSIAST

#3 **Domaine Mas du Bouquet Vacqueyras,** 2009 France, 750ml $15.99 — 91 WINE ADVOCATE

#4 **Chateau La Papeterie Montagne St Emilion,** 2009 France, 750ml $29.99 — 92 WINE SPECTATOR

#5 **Tesoro della Regina Pinot Grigio,** 2010 Italy, 750ml $16.99 — 91 WINE & SPIRITS

#6 **Maipe Cabernet Reserve,** 2009 Argentina, 750ml $14.99 — 90 WINE ADVOCATE

#7 **Muirwood Chardonnay Reserve Zanetta,** California, 750ml $14.99

#8 **Anam Cara Pinot Noir Nicholas Estate,** 2008 Oregon, 750ml $34.99 — 90 WINE ADVOCATE

#9 **Flichman Malbec Tupungato,** Argentina, 750ml $15.99

#10 **Villa Lanata Moscato d'Asti,** Italy, 750ml $13.99

#11 **Clos des Quatre Vents Fleurie,** 2009 France, 750ml Wine Advocate-91.. $17.99

#12 **Radius Merlot,** Washington State, 750ml..... $8.99

#13 **Sobon Zinfandel Rocky Top,** California, 750ml..... $13.99

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#15 **Martin Ray Cabernet Santa Cruz,** 2007 California, 750ml Wine Enthusiast-90.. $29.99

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DRINK OF THE WEEK

» EDWIN GOEI

Dixie Sweet Tea at Lucille's Smokehouse BBQ

I was with a bunch of visiting businessmen from Texas who had just come back from Lucille's Smokehouse, and what they had to say wasn't kind. "It was good," one them said, "but it wasn't *barbecue*." The rest of them nodded.

If it were a group of locals, I'd not have minded and might have probably agreed with them to a point. But since the criticism came from out-of-towners, home-field pride kicked in—and it stung. The truth is that despite the fact the 12-year-old Long Beach-born chain is the brainchild of Craig Hofman of Hof's Hut fame and doesn't have the history of a hallowed barbecue temple (the scrappy, down-home story of founder Lucille Buchanan is as manufactured as Lucille herself), of those who have attempted to mass market barbecue, Lucille's is the shining example. Unlike other chains, complacency hasn't set in. Even at its happy hour, during which rib tips and fried green tomatoes are featured at a substantial discount, you get fluffy biscuits hot out of the oven for free.

Then there are the drinks. A house amber ale is excellent and can compete with the best microbrews. And the cocktails are as comfortingly uncomplicated and refreshing as summers spent on a porch swing. And the newest drink to set the mood is the Dixie Sweet Tea.

THE DRINK
It's nothing more than a tall glass with a two-toned mix of lemonade, sweet tea, Seagram's vodka and Triple Sec, but the Dixie Sweet Tea sips clean, like an alcoholic Arnold Palmer should, with the tea's tannic notes taming the sugary bent of the rest. Is it the kind of drink a fictional Southern marm might whip up for you when you drop by for a visit? Who knows. But it sure goes well with barbecue. *From an Oct. 14 Stick a Fork In It post.*

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FAUX-SOUTHERN COMFORT

MERANDA CARTER

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2. 10 FOOD-THEMED Baby Costumes for Halloween
3. YOSHINOYA Changes Its Chicken Bowl, and Not for the Better
4. BRUXIE'S Equipment Trailer Stolen, Reward Offered
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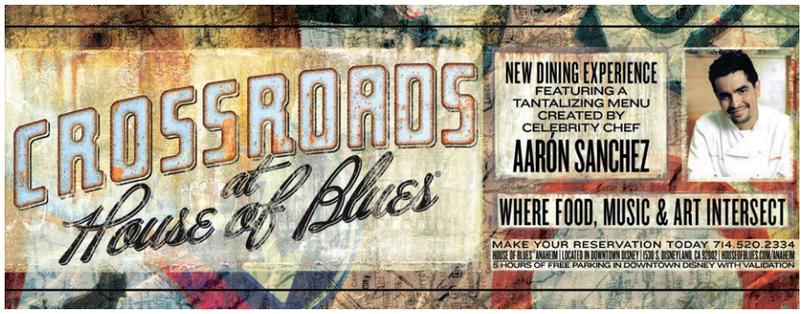

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Corona™
Happy Halloween

ALEX'S BAR
October 30 | 8PM | $25
Alex's Bar Halloween Party featuring Hard Copy Rebels and special guests.
2913 E. Anaheim St. | Long Beach
(562) 434-8292 | www.alexsbar.com

ANAHEIM GARDENWALK
The Empty Grave Haunted House
Sept 30-Oct 31 $13
Weekends only. Fri and Sat: 7pm- Midnight. Sun: 7pm-10 pm. Special dates Oct 20th, 26th and 27th 7pm-10pm. Haunted house to spook all ages. Check the Anaheim Gardenwalk website for current discounts and promotions!
321 W. Katella Ave. | Anaheim
949.25.SCARY | www.94925SCARY.com

BLACKMARKET BAKERY
BITE ME
October 22 | 11AM
Join Blackmarket Bakery for our Fall Open House with a spooky twist featuring local DIY merchants, sweet treat tastings, live music by Karma the Mirror, The Lime Truck, live art on cake, cake demos, raffles and more.
17491 Sky Park Circle, Ste. E | Irvine
(949) 852-4609 | www.blackmarketbakery.com

BOWERS MUSEUM
2nd Annual Voices of Macabre
John David Keller, professional actor & director of the South Coast Repetory's production of "A Christmas Carol' along with other fellow actors, present a series of readings from Edwin Gorey; Bram Stoker; Edgar Allen Poe, Stephanie Meyer, Washington Irving and more. Knock-knock jokes and other amusing parodies!
2002 N. Main St. | Santa Ana
(714) 567-3600 | www.bowers.org

CATALYST AT ART SUPPLY WAREHOUSE
Sugar Skulls Holiday Open House
Oct 22 2 p.m.-4p.m. $35
This class is back by popular demand! If you were unable to make it to the session last year, come on down to Catalyst and decorate your very own unique paper mache sugar skull for Dia de los Muertos (Day of the Dead). Paint, glitter, decorations and a paper mache skull will be provided. Bring the family! Space is limited, so sign up today!
6630 Westminster Blvd. | Wesminster
714.891.3626 | www.artsupplywarehouse.com

CITY NATIONAL GROVE OF ANAHEIM
Halloween: Black Celebration
October 31 | 7PM | $15
Halloween: Black Celebration will feature popular tribute bands Blasphemous Rumors (Depeche Mode Tribute), Rio (Duran Duran Tribute), and The Curse (The Cure Tribute) on Halloween night!
Octoberflame IV featuring Tiger Army
October 28th-29th | 7PM | $25
Octoberflame returns to Anaheim featuring Tiger Army with (10/28): Swinging Utter and Reckless (10/29): Agent Orange and Stellar Corpses.
2200 East Katella Ave. | Anaheim
(714) 712-2700 | www.citynationalgroveofanaheim.com

DETROIT BAR
Zombie Prom
Oct 8 9pm-1am
Zombie Prom! Saturday October 8th, DJ Nikko and speical guests.Doors open at 9 p.m.; Free admission before 11 p.m., $10 after 11. 21 and over only. Come dressed to impress and see the ghouls dance the night away.
843 W. 19th St. | Costa Mesa | (949) 642-0600

THE DOLL HUT
October 30 | 2PM | 21+
Celebrate the night before Halloween at The Doll Hut featuring BBQ, costume contests and live music by Fiction Reform, Civil Disgust, The Idiots, Brutus, The S.C.A.B.S., Zone 3 and more!
107 S Adams St. | Anaheim
(714) 533-1286 | www.worldfamousdollhut.com

GALAXY THEATRE
Dead Man's Party
October 28 | 8PM | $25
Halloween weekend show featuring Dead Man's Party (Oingo Boingo Tribute).
3503 S. Harbor Blvd. | Santa Ana
(714) 957-0600 | www.galaxytheatre.com

GROVE OF ANAHEIM
Tiger Army
Oct 28 & 29 8pm
Southern California-based psychobilly trio Tiger Army is celebrating its 15th anniversary with its fourth annual Octoberflame with two shows at the City National Grove of Anaheim. Tiger Army performs with Swingin' Utters and Reckless Ones on Oct. 28 and Stellar Corpses on Oct. 29.
2200 E. Katella Ave. Anaheim | (714) 712-2700

HARVELLE'S
Located in the fashionably hip Downtown Long Beach district, Harvelle's showcases the best bands Southern California has to offer. Come to see The Toledo Show, Film Noir Soul Femme Fatale Cabaret every Thursday Night.
206 The Promenade North | Long Beach
562-239-3700

HONDA CENTER
Zombie Broomball/Monsters on Ice
Oct 21 7pm-11pm $25
Come out in your scariest, funniest, sexiest or just be you and see the Anahiem Ducks take on the Dallas Stars, then AFTER the game we hit the ice for a monstrous session of broomball! This is going to be to die for!All the fun is just $25!!! Tickets to the game and Zombieball!! Over 21 and over please to get on the ice, younger members may watch the mayhem from the stands. Don't let the pictures fool you, it is Co-ed and it is all about having FUN!
2695 E. Katella Ave. | Anaheim
714-726-2390 | www.got-oc.com

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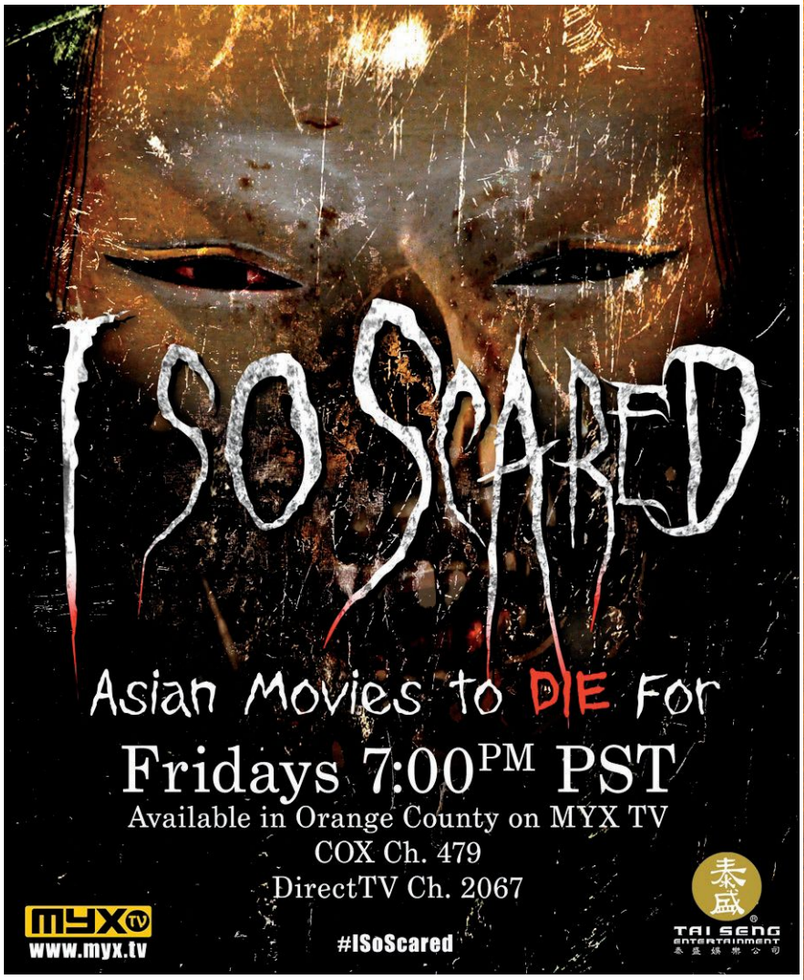

HALLOWEEN GUIDE 2011

HOUSE OF BLUES ANAHEIM

Life & Global Dance Electric Halloween Party
Oct 22 9pm $15
Throw on a costume and head down to the House of Blues in Anaheim for a Halloween Party

Got OC Presents: Haunted House of 80's
October 27 | 7PM | $12.50-$15
Halloween themed show featuring Past Action Heroes and Rocktane

Limelight Presents: House of Boo
October 29 | 9PM | 21+ | $20-$25
A spooktacular costume affair featuring a $500 costume contest!

Halloween with The Damned and Manic Hispanic
October 31 | 7PM | $28-$30
Halloween show featuring the The Damned and Manic Hispanic!

Howling Halloween Party
October 31 | 18+
Howling Halloween Party at House of Blues in the VooDoo Lounge with live music by Wreckin' Katz. $500 cash prize for the best Halloween costume plus 2nd and 3rd place prizes!

1530 S. Disneyland Dr. | Anaheim
(714) 778-BLUE | www.hob.com/anaheim

HUNTINGTON BEACH BEER CO.

Celebrating 19 Years in Downtown Huntington Beach, HB Beer Co. is a local brewery with sensational flare. Located on Main Street, it provides locals with a place to kick back during Happy Hour, watch major sporting events, and party with DJ and dancing every Thursday through Saturday

201 Main St., Suite E | Huntington Beach
714-960-5343 | www.hbbeerco.com

IPSO FACTO

Halloween Boo-tique Market and Trunk Show
October 16 | 12PM
Announcing a free Halloween Boo-tique Market and Trunk Show Giveaways, catering and more! Participating retail shops: Ipso Facto - gothic, Victorian, punk fashion and goth-industrial music Monkeys to Go - Rockabilly fashions, shoes, body piercing Classic Tattoo Big Slice pizza Special promotions from Classic Tattoo and Big Slice pizza. Featured Artisans: Cupcake Cabaret - deliciously delightful hair bows, jewelry, home decor Jacquelynn's Cake Design Studio - cupcake shots, cakes Pocket full of Posiez - spooky art, jewelry, accessories, t-shirts, stickers, pins, cards, dolls.

517 N. Harbor Blvd. | Fullerton
(714) 525-7865 | www.ipso-facto.com

THE JUKE JOINT

Halloween Bash
October 29 | 21+
Live performances by Clash City Rockers, Dirty Filthy Mugs, The Swank Bastards, costume contests and more!

735 N. Anaheim Blvd. | Anaheim
714-778-1397 | www.thejukejointbar.com

KNOTTS BERRY FARM

Halloween Haunt
Oct 5th-31st 7pm-1am 34-$51
Knott's professional "scare-masters" transform the old Berry Farm into Knott's Scary Farm for another year of the world's first, biggest and most famous theme park Halloween event! Every year all 160-acres of Knott's Berry Farm are transformed into your worst nightmare with 13 themed mazes, 7 live shows, and 4 scare zones featuring hundreds of free-roaming monsters.

8039 Beach Blvd. | Buena Park | (714) 220-5200

THE LAB ANTI MALL

Films in Dark
Oct 23rd & Oct 30th at Dusk
The LAB is excited to announce it will host a series of "Fright Nights" to celebrate the haunts of the Halloween season. For three Sundays this month, customers can bring a blanket or chair, munch on free popcorn, purchase warm discounted beverages from Gypsy Den, and enjoy a classic horror film on the big screen in the brisk autumn air. Features include titles such as "The Wolf Man", "Young Frankenstein" and "The Nightmare Before Christmas". The movies will begin at dusk on Sundays, October 16th, 23rd and 30th and will be shown near the fountain area at The LAB,

2930 Bristol St. | Costa Mesa | info@thelab.com

MANHATTAN STEAK & SEAFOOD

Manhattan's Halloween Masquerade Bash
Oct 30 7:00p to Oct 31 12:00a
Celebrate Halloween at one of Orange County's best fine dining experience. Presented by GOT-OC, join us for an amazing night filled with dancing, themed rooms, costume contest, and a variety of other surprises!

202 S. Main St. | Orange | (714) 978-6161

MAX'S SPORTS GRILL

Are you ready for some football? Because we're ready! Watch your games on our 23HD flat screens. Open 9am Saturday and Sunday for breakfast all season, Max's offers a full bar and a full menu!

18862 Beach Blvd. | Huntington Beach
714-962-8316

NEWPORT BEACH TENNIS CLUB

Singles Halloween Party and Dance
Oct 29 7pm- 11pm
Live Band - 8 piece - "Soul Shadows"
Singles Dance for 40-59 years old.

2601 Eastbluff Dr. Newport Beach | (949)644-0050

NEWPORT HARBOR

Ghost Ship
October 14 - 29, Fridays and Saturdays only
Times Vary | $59
The creators of the famous Los Angeles Haunted Hayride present a 75-minute boat ride of terror. The ship is comprised of three floors and has lost souls, former patients of Psych Ward 7, roaming through the halls.

2901 W. Pacific Cost Hwy | Newport Beach
Ghostship.com

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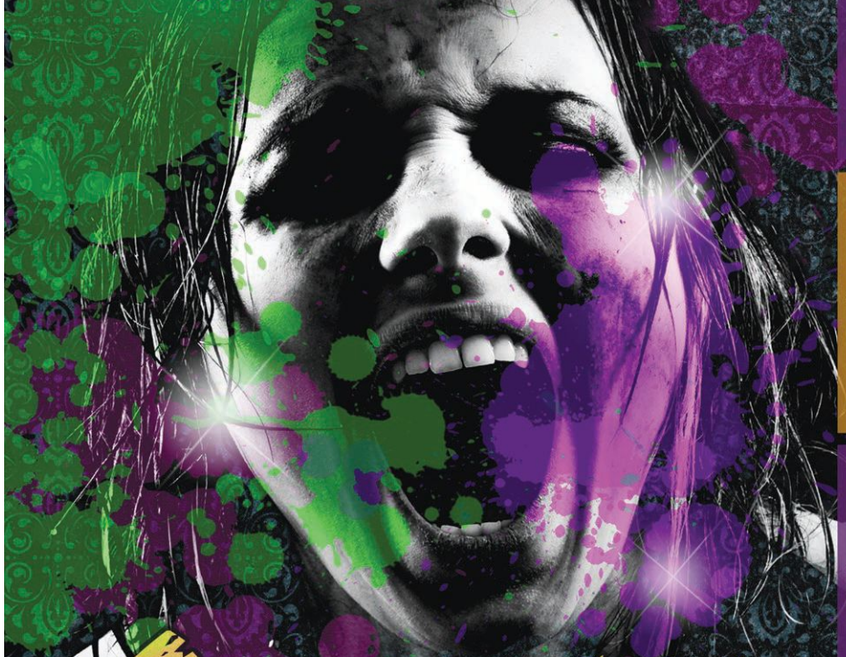
HALLOWEEN

LINEUP OF EVENTS



6 NIGHTS OF HORROR

AT ORANGE COUNTY'S OLDEST HISTORIC THEATER

HALLOWEEN WEEK

CALENDAR OF EVENTS

MONDAY October 24th

SEIZE THE NIGHT Sexy or SCARY

HALLOWEEN COSTUME PARTY

PURE EVOLUTION PRODUCTIONS

18+ 9pm-2am

TUESDAY October 25th

FREAK FEST OC

COSTUME PARTY

www.FreakFestOC.com

18+ 9pm-2am

THURSDAY October 27th

ELECTRIK DISTRICTION THURSDAYS PRESENTS DILLON FRANCIS

+HALLOWEEN COSTUME CONTEST

18+ 9pm-2am

FRIDAY October 28th

Limelight AND giant PRESENT

REVOLV A HALLOWEEN WEEKEND COSTUME PARTY

BAD BOY BILL (LIVE)

21+ 9pm-2am

SATURDAY October 29th

SHOW SATURDAYS

FEATURING SEX Panther

CARNEVIL A HAUNTED HALLOWEEN BALL

ShowSaturdays.com

21+ 9:30pm-2am

MONDAY October 31st

HALLOWEEN MASQUERADE

FEATURING LA RIOTS (FOOLS GOLD RECORDS)

18+ 9pm-2am

307 N. SPURGEON ST.
DOWNTOWN SANTA ANA

TICKETS & MORE INFO:
YOSTTHEATER.COM

THE YOST THEATER

FACEBOOK.COM/YOSTTHEATER
TWITTER.COM/YOSTTHEATER

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Friday 10/21 @7pmHonda Center after the Ducks vs Stars Game
tickets $25
www.got-oc.com

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MONSTER SUNDAY SAVINGS!
SAVE $10 ON YOUR GENERAL ADMISSION TICKET
ON 10/23 & 10/30!
Buy Tickets Online: Promo Code DHSUN1
*Tickets available online only. While supplies last.
TICKET DISCOUNTS AND PROMOTIONS START AS LOW AS $20 ONLINE
QueenMaryDarkHarbor.com

OC MARKETPLACE
Special Halloween Concert with Gods of Thunder
October 29th | 12PM & 2PM | $2
Celebrate your Halloween weekend at the OC Marketplace with performances by Gods Of Thunder (KISS Tribute)!
14th Annual Trick or Treat Festival/Halloween Hearse Show and Procession: "Freak Out"
October 30th | 9AM-4PM | $2
It's Halloween at the OC Marketplace. Check out a hearse show and procession through Costa Mesa, Free trick or treating, Giant pumpkin carving, Freak Show Deluxe and more!
88 Fair Dr. | Costa Mesa | www.ocmarketplace.com

OLD TOWNE ORANGE PLAZA
The Treats in the Streets Autumn Festival
Oct 27 4pm-7pm
Activities include games, trick-or-treating, a costume parade and entertainment for participants of all ages. Our local non-profit groups will provide delicious food items and tasty treats for a nominal charge. Parents please leave masks and pets at home.
Chapman Ave. and Glassell St. | Orange
(714) 538-3581

OLD WORLD VILLAGE
Howling Hund (Dog) Halloween Pawty
Oct 29 12pm $12.95
There will be Trick or Treating for Kids and Dogs around the Village. Inside the Festival Hall and Beer Garden, Lunch will be served, Small Dogs Races (All Dogs Under 25 Pounds) and Pawtastic Costume Contest with amazing prizes to the winner including Signed Baseball by Angels Player, Night Stay at DogSpa Resort and Wellness Center, Improv Comedy Club Passes and lots more.
7561 Center Ave. | Huntington Beach
(714) 895-8020

OPUS ITALIAN RESTAURANT
Attack of the Creeping Menace
Oct 9,16,23,30 6pm- 8pm $59.95
Murder Mystery Dinner Theater! See the Action! Hear the Monsters! Enjoy a fabulous 4 course dinner! Help solve the mystery here in a 50s malt shop! Guess the murderer and you might win a prize! It's a great local venue to celebrate the Halloween season. Come is costume...its the fabulous fifties all over again! Bring a party of six or more and receive a discount and more! Price includes the show, a full four course dinner coffee, soda or tea. Full cocktail bar service is available.
3538 E. Chapman Avenue | Orange | (714) 639-3700

PÄS GALLERY
Robots For Hire Presents: FEAST
October 7th-28th | FREE
Monsters. Severed zombie heads. Man-machines. These are just a few of the sights PAS gallery has in store for you this October. Showcasing a collection depicting the darker side of LA based international artist Max Neutra, Robots For Hire has curated a show that will surely gross you out, fill you with dread, and make you stare with morbid curiosity. Come with a big appetite for the FEAST! Join us every Friday night in October for FREE live music from local bands with a portion of proceeds benefiting Orange County Children's Therapeutic Arts Center.
223 W. Santa Fe Ave. | Fullerton
(714) 871-2727 | www.robotsforhire.com/feast

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OR TEXT 777222
TO (714) 935-5692!

PASSION CITY
With up to 70%OFF Halloween Costumes for the Month of October, Passion City provides a large selection of the best in adult gifts including lingerie, DVD's, bikinis, lube, and gag gifts.
17831 Beach Blvd. | Huntington Beach
714-596-4060

PIRATES ADVENTURE DINNER
VamPirates Halloween Spooktacular
Oct 8th –Oct 31st Shows starting at 3:30pm $Call for Pricings
Celebrate this October at Treasure Bay's annual Masquerade Ball where you're invited to dress up and participate in the Masquerade Costume Parade and Contest. This exciting night of spectacle and adventure also includes a delicious 4-course meal. It has even been rumored that the Evil Captain Sebastian the Black is still lurking in the shadows, awaiting unsuspecting guests who would become prey to him and his horde of "Vampire Pirates." Care to join the VamPirates…as dinner.
7600 Beach Blvd. | Buena Park | (866) 439-2469
www.piratesdinneradventureca.com/

HALLOWEEN GUIDE 2011

RENAISSANCE CLUBSPORT ALISO VIEJO
Halloween Costume Party
Oct 29 7pm-10pm $20

Come dressed to impress, showing off your creativity for an adult-only night of Halloween fun! The Party includes a costume contest and prizes, our DJ's best goulish sounds, light appetizers and two drink tickets for the yummiest of our mixologists' shaken elixirs. Registration deadline is Thursday, October 27. Early reservations are recommended.

50 Enterprise | Aliso Viejo | (949) 643-6700

RENÉE AND HENRY SEGERSTROM CONCERT HALL
A Halloween Whodunnit
Oct 22 9am – 2pm $19

A thrilling mystery unfolds as Pacific Symphony's Family Musical Mornings explores the suspenseful sounds of the concert organ and kids learn about each instrument in the orchestra. Featuring the popular work Lemony Snicket's "The Composer is Dead" by Nathaniel Stookey. Don't forget to wear your costume for this Halloween treat!

615 Town Center Dr. | Costa Mesa | www.scfta.org

SHORE ULTRA LOUNGE
Oct 30 10pm -1am

On the Night before Halloween, Evans Lager presents the Hottest 100 Music Festival Haunted Edition fused together with Harbor Haunt 2011 which brings to you a one of a kind Halloween Experience with a Halos N Horns theme. On the Halos themed areas and stages you have DJ's. Electro groups, hip hop artists, pop artists, and various kinds of Indie/ALT/Pop Rock Groups. On the Horns themed stages you have Hard Rock/ Metal/Punk/Drum & Bass genres of music. Come out Enjoy the Hottest Dance Party and Rock Concert all wrapped up in one huge Costume Party Extravaganza. The event also has Tasty Food, Industry Vendors, Costume Contests and Prizes for Best Dressed!

6200 E. Second St. | Long Beach | (562) 252-8434

SUDS SPORTS GRILL

Voted Huntington Beach's BEST PIZZA spot, SUDS Sports Grill Monday Night Football Special includes $10 for a large 1 topping pizza, 3 sliders for $6, and ½ price pints during the 1st quarter of the game. Also come in for the Karaoke Friday Nights as well as Live Music Saturdays.

5932 Warner Ave. | Huntington Beach | 714-846-5700

SWELLEGANT VINTAGE

Offering some of the most elegant vintage around, Swellegant is a vintage clothing and accessories store with serious inventory. They have authentic period threads for all your costuming needs OR just for everyday hip wear, in time for the holidays.

3409 Newport Blvd. | Newport Beach | 949-673-3604

TABOO GENTLEMEN'S CLUB

Win prizes during October while celebrating our 10 Year Anniversary. FREE Admission all day and all night. $10 Table Dance.

3025 East La Mesa | Anaheim
714-630-5069 | www.taboogc.com

WOODY'S WHARF

Woody's offers the finest in waterfront dining and drinks. Their brunch, lunch and dinner presents a fresh perspective on haute cuisine. Come try their famous $20 Lobster Dinner and experience for yourself the elegance and refinement in this Newport establishment.

2318 Newport Blvd. | Newport Beach | 949-675-0475

YOST THEATRE
Halloween Masquerade
October 31st | 18+ | $10-$20

Halloween party featuring LA Riots (Fools-Gold Records), Joaquin Bamaca (Insomniac Events), Daniel Minaya & Shane Vikus (Giant), J Cut & Jake Peterson (SNS), Mister Blaqk (Innervision Events) and more!

307 N. Spurgeon St. | Santa Ana | yosttheatre.com

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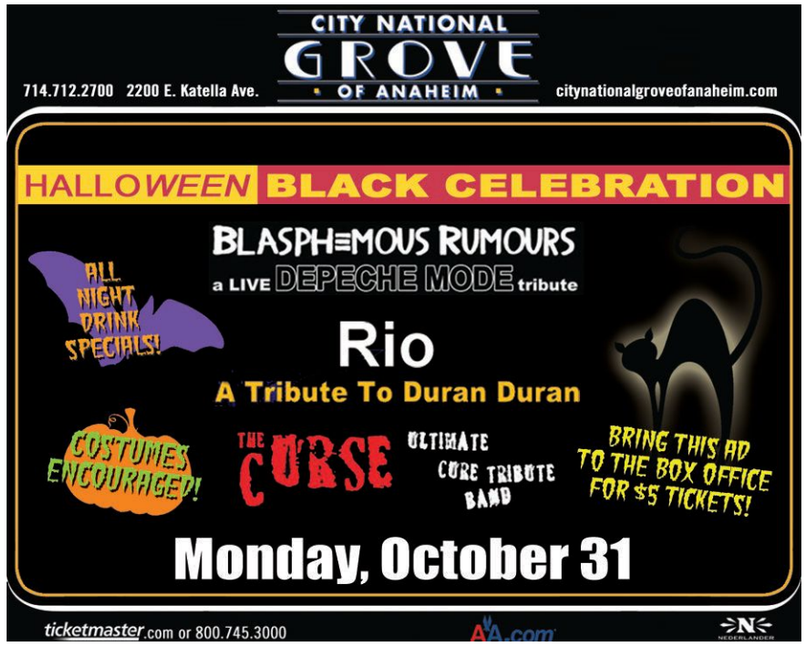

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THE LEADER WILL LIKE YOU BEST!

People Who Need People

The perils of communal living in *Martha Marcy May Marlene*

BY J. HOBERMAN

As taut and economical as its title is unwieldy, Sean Durkin's *Martha Marcy May Marlene*—a first feature that won the Best Director award in January at Sundance—is a deft, old-school psychological thriller (or perhaps horror film) that relies mainly on the power of suggestion and memories of hippie cult crazies.

Carefully constructed, *Martha Marcy* divides its eponymous protagonist (Elizabeth Olsen) into two personae, each associated with one of the movie's two main locations: a posh new summer cottage on a Connecticut lake and an isolated communal farm in the Catskills, where the action opens. It's an idyllic, disquieting Sundance-style pastoral as docile young farm women put out dinner for their handful of male comrades to eat under the eye of their crafty, hyper-alert leader, Patrick (John Hawkes). Cut to a mountain of dishes in the sink and commune members sleeping on pallets six to a room.

This deliberate table setting (figurative as well as literal) is dramatically upended when Martha, a baby-faced beauty whom Patrick has renamed Marcy May, wakes up early and takes off into the woods. Eluding Patrick's second in command and de facto pimp (Brady Corbet), she makes a fearful call to her older sister Lucy (Sarah Paulson), establishing contact for the first time in several years, and is soon ensconced in Connecticut comfort. Lucy is aggressively bourgie; husband Ted (Hugh Dancy) is impatient and snarky. Traumatized Martha would have trouble readjusting even if she weren't so fabulously inappropriate—wondering aloud why they need such a big house, swimming nude, asking if it's true that "married people don't fuck."

KUMBAYA, MY CULT . . .

> When Patrick declares that "death is the most beautiful part of life" or asserts that "fear creates complete awareness," he's paraphrasing America's favorite boogeyman.

Lucy blows hot and cold toward her sister—just like Patrick, whom we see in flashback, running his head trips, initiating the drugged, newly renamed Marcy May into his preferred form of sex, writing a special song just for her and performing it for his appreciative followers. (The commune's men all seem to be untalented musicians.) Angular, sinewy Hawkes is a calmer, scarier version of the hillbilly meth monster with heart he played in *Winter's Bone*, while, as directed by Durkin, Olsen (younger sister of the Olsen twins) gives a superb performance, battling confusion, radiating anxiety and desperately asserting her beleaguered identity. Martha baffles Lucy with the declaration that she is "a teacher and a leader" and enrages Ted with her hippie ideology. (Calling her behavior "fucking insane," he doesn't know the half of it.)

Typically match cutting images of deep, still water from the two different locales, *Martha Marcy* is full of foreboding. The spare, angsty score by Saunder Jurriaans and Danny Bensi is as ominous as distant thunder. Past and present begin to merge, and Martha wonders whether her memories are really dreams. She wanders through a party of her sister's friends as if in a trance, and then begins to freak—perhaps because she participated in what the Mansonoids used to call a "creepy-crawly" home invasion while in something of the same catatonic state.

Martha Marcy is purposefully abstract, sharing a certain coolness with the similarly performance-driven youth shocker *Afterschool*, produced by the same group of youthful NYU grads, along with a similarly studied, Bergmanesque interest in psychological states. Martha's yearning to belong is existential. It's never explained how she landed at the commune; not until late in the movie is it clear why she left. Nor is it obvious how Patrick maintains control. (Unlike many counterculture mind-messers, he doesn't appear to have the benefit of LSD.) The withheld information only heightens the spookiness.

When Patrick declares that "death is the most beautiful part of life" or asserts that "fear creates complete awareness" (and awareness is a form of love), he's paraphrasing America's favorite boogeyman, Charles Manson. Ultimately, Patrick's evil is less haunting than Martha's madness. Olsen's wide-spaced eyes and slightly flattened features give the impression of a face pressed against a window. She's locked out and desperate, a lost soul looking through a glass darkly.

MARTHA MARCY MAY MARLENE **was written and directed by Sean Durkin; and stars Elizabeth Olsen, John Hawkes, Sarah Paulson and Hugh Dancy. Rated R.**

opening

MARTHA MARCY MAY MARLENE See "People Who Need People," page 37.

ongoing

ABDUCTION A sociology project on the Internet presence of kidnapped kids (?) affords the recently grounded Nathan (Taylor Lautner) some quality time with longtime girl-across-the-street crush Karen (Lily Collins) in *Abduction*, a blockhead espionage thriller from director-for-hire John Singleton (*Boyz N the Hood*). Mom (Maria Bello) has closed the door behind her, so Nathan and Karen are alone with the motocross posters and conspicuously propped-up snowboards. The Web soon yields a missing-person rendering of Lautner's face—uncannily age-adjusted from a photo of Nathan as a young child—giving the self-described "stranger in my own life" something to really think about: Who are his real parents? And did "Dad" (Jason Isaacs) mean him actual harm when they beat the crap out of each other in the back yard? Nathan immediately avails himself of the site's live-chat feature (we glimpse the man behind the interface, a human tattoo in Brighton Beach) and soon finds himself on the run with Karen after his house explodes, caught in the middle of a skirmish involving rival black-ops agents, the CIA (represented by Alfred Molina) and a guardian therapist (Sigourney Weaver). Most of this takes place in and around Pittsburgh, and none of it has anything to do with abduction. Between chases and Bourne-like bursts of violence, Lautner gets emotional, restating the obvious: "I just saw my parents get murdered in front of my eyes," he says at one point, looking very much like a stranger in his own performance. **(PG-13)** Benjamin Mercer. *Countywide*.

CONTAGION *Contagion* opens on day two of a global viral epidemic. Gwyneth Paltrow plays Beth, an American employee for a multinational corporation who returns from a business trip to her wintry Midwestern home feeling like crap. Twenty-four hours after she's written off her sickness as jet lag in a phone call to her lover, Beth starts foaming at the mouth. She's pronounced dead at the hospital, and before her husband, Mitch (Matt Damon), can break the news to their young son, the kid follows suit. Beth is fingered as Patient Zero of a virus previously unseen on earth, which defies cure, containment, or scientific understanding. Streets fill with the zombie sick, and the social order breaks down. Director Steven Soderbergh deploys a cast of thousands to help sketch the epidemic as a global, class-blind, all-encompassing event. Marion Cotillard is the WHO epidemiologist assigned to trace the origins of Beth's illness. Laurence Fishburne is the CDC chief trying to manage the message—a fight thwarted when blogger Jude Law posts a video of a Japanese businessman collapsing on a city bus. Crafting staccato montages to a coolly insistent score, Soderbergh transitions between stories at a rapid-fire pace, allowing a couple of seemingly major characters to disappear for long stretches, and one to die with a startling lack of sentimentality. *Contagion* is a pulp-pop confection with an unusually serious social critique at its heart, tracing the chain reaction caused by isolated acts of selfishness, unchecked power, and a never-sated culture of newer, faster, better. **(PG-13)** Karina Longworth. *Countywide*.

CRAZY, STUPID, LOVE After Emily (Julianne Moore) tells Cal (Steve Carell), her husband of 20-plus years, that she wants a divorce, she confesses she may be having a midlife crisis. "Can women even have midlife crises? In the movies, it's always men." In this movie, too. Yet another Hollywood romantic comedy to play up its awareness of genre cliché in a narrative that validates far more of those clichés than it deflates, *Crazy, Stupid, Love* makes the mistake of suggesting a path untrod, only to deliver a scramble of the familiar. Directors Glenn Ficarra and John Requa were last seen as the auteurs of *I Love You Phillip Morris*, one of the smartest comedies of recent years and quite possibly the best gay relationship film ever made featuring Hollywood stars. *Crazy, Stupid, Love* isn't nearly as groundbreaking, but its love-positive dramedy is notably bighearted, and enlivened by the work of a few good actors. Moore pops up mostly as a foil to Cal's effort to Regain His Manhood via new clothes and anonymous sex. He's tutored by Jacob (Ryan Gosling), a player who Changes His Ways when he falls for stunning law student Hannah (Emma Stone). Carell and Gosling have a nicely barbed chemistry together, particularly in the scene in which they establish their pupil-mentor relationship, using gangster-film lingo to cement a bond whose first destination is necessarily a shopping montage. That's the thing about movie clichés: As eager as filmmakers seem to be to show that they know the jig is up, sometimes that shit just works. **(PG-13)** Karina Longworth. *Regal Foothill Towne Center 22, Foothill Ranch; AMC Fullerton 20, Fullerton*.

THE DEBT A remake of the far more brisk 2007 Israeli film with a bullpen of aging stars, this rather old-fashioned espionage drama seems deftly engineered to please the middlebrow minions allergic to superheroes and vampires. It's hardly a challenging film, though not for lack of strain, bouncing between 1997, when scar-faced Mossad agent Helen Mirren endures some autumnal glory in Tel Aviv, and 1965, when, embodied by a wispy Jessica Chastain, she joins a team (Sam Worthington and Marton Csokas) intent on kidnapping a famous Nazi butcher (Jesper Christensen) passing as an East Berlin gynecologist. The rhythms of *The Debt* are emphatic and obvious, but at least the Israeli cult of heroism gets a side-swipe fuck-you, and the loaded thought of vaginal exams administered by a Birkenau mutilator is exploited for everything it's worth, especially when one exam explodes into a leg-lock fight to the near-death. The leading cast, strangely Jew-free, is all uncomplicated angst and brow-furrows, except for Worthington, who as always suggests a linebacker waiting for the whistle. Predictably, the holes in the narrative set us up for a twist or three, but, on balance, it's a pleasure to be back in the wet alleys and spy-patrolled streets of the GDR, however vague they seem without '60s black-and-white cinematography. **(R)** Michael Atkinson. *Edwards Westpark 8, Irvine; Regency Rancho Niguel, Laguna Niguel*.

DOLPHIN TALE Of this year's corny family heartwarmers based on true aquatic stories of coping with the loss of appendages, director Charles Martin Smith's boy-and-his-dolphin melodrama at least earns your empathy—unlike the disingenuous Christploitation of *Soul Surfer*. Off the Florida coast, skittish grade-schooler Nelson (Nathan Gamble) strikes an immediate bond with a bottlenose named Winter (playing herself), freeing her from a crab trap that has irrevocably crippled her tail. Son of a cool single mom (Ashley Judd), Nelson is a dispassionate loner whose only father figure is his older cousin, a former swimming champion who returns home from overseas military deployment wheelchair-bound and traumatized in a surprisingly weighty and grown-up subplot. But the kid finds new purpose in helping out with Winter's rehabilitation at the local marine hospital, led by Harry Connick Jr.'s good-hearted doc and his spunky, freckled daughter (Cozi Zuehlsdorff). A mildly eccentric prosthetics doctor (MVP Morgan Freeman) is eventually called upon to craft a new flipper for Flipper, and a third-act "Save the Dolphins from Condo Developers" carnival dribbles out the rest of the formula. But the message is too pure to nitpick: By the end of the movie, Winter has become a mascot for human disability, especially for children, and *Dolphin Tale* has enough depth and sensitivity to tap into emotion without feeling manipulative. **(PG)** Aaron Hillis. *Countywide*.

DREAM HOUSE Even more than with his 50 Cent-headlined gangsta-drama *Get Rich or Die Tryin'*, Jim Sheridan (*In the Name of the Father, In America*) proves wholly out of his element with *Dream House*, a ghost story that's clueless about the staleness of *Sixth Sense*-style supernatural gimmickry. After quitting his book-editor job to spend time with his wife Libby (Rachel Weisz) and two daughters, aspiring novelist Will (Daniel Craig) discovers that, five years earlier, his new home was the scene of a horrific crime… perpetrated by him! This reality-twisting bombshell would be blatantly foreseeable even if it weren't ruined by the film's TV commercials, since Will's conversations with Libby and their no-dimensional neighbor Ann (Naomi Watts) are dripping with things-aren't-what-they-seem suggestions. Moreover, said revelation isn't to be taken seriously, as Sheridan's tale soon segues into an unevenly paced whodunit pockmarked with lame CG nightmare sequences and populated by hollow ciphers whose every word and action is less believable than the last. Superficially shouting out to *The Shining* while squandering its high-caliber leads in melodramatic faux-spooky hokum, *Dream House* also manages to commit a cardinal

thriller sin: casting well-known actors in ostensibly inconsequential roles, which in this case reveals the real culprit before the mystery proper has even begun. **(PG-13)** Nick Schager. *Countywide.*

DRIVE As stripped down and propulsive as its robotic title, *Drive* is the most "American" movie yet by Danish genre director Nicolas Winding Refn. The film is a sleek, tense piece of work that, as a vehicle for Ryan Gosling, has a kind of daredevil control, swerving the actor dangerously close to and abruptly away from self-parody. The plot could nearly be inscribed on the head of a pin: A chivalrous loner—Gosling's Hollywood stunt driver/wheelman—participates in an armed robbery to help out the woman he loves; the deal turns out to be a setup, and the body count explodes. *Drive* is nominally set in the present day, but the 40-year-old director elects to emphasize the retro—synthesizing *Miami Vice*'s languid dissolves and neon-limned dive bars, *Blade Runner*'s nocturnal skylines and *Top Gun*'s MTV-friendly lyrical montage interludes. Refn's most obvious break with the airbrushed '80s and clearest link to his own early films is the ultraviolent, even gruesome, splatter that comes once Gosling's near-catatonic driver agrees to the heist. It's one of *Drive*'s jokes that, over the course of the movie, Gosling's spiffy silver jacket will be increasingly bloodstained. The Gosling character is not only a master of high-speed bumper cars but, when riled, also a near-lunatic killer who, as up close and personal as the protagonist of Refn's *Bronson*, uses a hammer, some steel-tipped footwear and his bare hands to take care of business. **(R)** J. Hoberman. *Countywide.*

FOOTLOOSE *Footloose*, starring dancer Kenny Wormald and directed by Craig Brewer, is an extraordinarily faithful remake, recycling four songs from Herbert Ross' 1984 *Footloose*, plus plot, characters, and iconography. (The main dude rocks skinny ties and drives Kevin Bacon's yellow Beetle.) A smart aleck city teen (Wormald) moves to a tiny rural town where dancing has been banned, falls for the defiant daughter (Julianne Hough) of a local preacher/city council member (Dennis Quaid), and ultimately pushes the town's moral needle by using Bible verses to recast his bumping and grinding as a holy act. For all of Brewer's self-conscious copying (most jaw-droppingly, he nearly shot-for-shot re-creates the centerpiece of Ross' film, the tour de force explosion of teen rage set in an empty warehouse, in which Ren fights back against his daily humiliations via gymnastic solo dance), Brewer does subtly adjust for the full generation gap between films. *Footloose* seems to most want to be a mother-daughter girls' night out, with Gen X moms crossing fingers in the hope that that their tween offspring will be receptive to the movie's lessons about dating studious, drug-free gymnasts over stoned, sleazy older dudes. But *Footloose* comes alive when Brewer (*Hustle & Flow*) plays to his strengths—during an illicit dance-off at a drive-in or when a line dance devolves into sweaty gyrations. Basically, when the teenagers are fulfilling the grown-ups' worst fears. **(PG-13)** Karina Longworth. *Countywide.*

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THE HELP A fast-talking, eye-rolling snarler, Emma Stone wears a truly terrible perm to play the allegedly dowdy Skeeter, a recent college graduate who returns to her family's Mississippi plantation in the summer of 1962 in *The Help*. In her absence, not only have her school friends become the casually, cruelly racist white establishment, but also her own beloved childhood maid (Cicely Tyson) has disappeared. Skeeter decides to write about her hometown from the perspective of the black women who work in every white household. Her ins to that world are dutiful maid Aibileen (Viola Davis) and Minny (Octavia Spencer), whose inability to become wallpaper/doormat while at work has cost her a few jobs, most recently and spectacularly in the home of the town's coolly despicable queen bee, Hilly (Bryce Dallas Howard). To accuse *The Help*, based on Kathryn Stockett's best-selling novel, of pushing the dreaded Magical Negro button would be a low blow. These women do actually say things like "Fried chicken just tend to make you feel better 'bout life," while pretty blonde women look on, beaming—but they're also victims of fairly realistic character flaws, almost as much as they're victims of circumstance. *The Help* is plainly a film about how talking becomes writing, which becomes activism, which turns into history. The night Medgar Evers is killed, Aibileen tries to comfort a paranoid Minny: "We ain't doin' civil rights, we just telling stories like they really happened"—a downplaying that rightfully makes her friend laugh. **(PG-13)** Karina Longworth. *Countywide.*

THE IDES OF MARCH George Clooney's fourth directorial effort—scripted by Clooney, his longtime partner Grant Heslov, and Beau Willimon—is a loose adaptation of *Farragut North*, a 2008 behind-the-political-campaign play by Willimon, who once worked for Chuck Schumer, Hillary Clinton, and Howard Dean. In the play, the Democratic presidential candidate was spoken of but never appeared on stage. In the film, he's played by Clooney and is an active, necessary participant in intrigue involving 30-year-old campaign advisor Stephen Myers (Ryan Gosling), his mentor (Philip Seymour Hoffman), a competing candidate's top aid (Paul Giamatti) and a tempestuous, barely legal sexpot intern (Evan Rachel Wood). *Ides of March* is unmistakably a tale of romantic coming of age. A genuine idealist when we meet him, happily, guilelessly evangelizing candidate Mike Morris' "Kool-Aid," Stephen's arc is over when his heart has fully hardened. Here, as in last month's *Drive*, Gosling's blankness contains multitudes. Compelling enough as a methodic moral inquiry, a step-by-step accounting of how lines in the sand move, *Ides* is less successful when attempting to capture the feeling of the times. Transparently haunted by the crash of Obamamania (the takeaway image is of a dead-eyed Gosling surrounded by Clooney's face on Fairey-esque screen prints selling the slogan "Believe"), *Ides* is too melancholic to mount an actual political argument—it's more like public wound-licking. Any nod to our real of-the-moment disillusionment dissolves into soapy plot contortions, with a sex scandal begetting backstabbing and blackmail, necessitating secret rendezvous in darkened stairwells and the kitchens of closed restaurants. **(R)** Karina Longworth. *Countywide.*

KILLER ELITE Wholly unrelated to the 1975 Sam Peckinpah film of the same name, *Killer Elite* is distinguished by one no-mercy, eye-gouging, testicle-punching brawl, and one whoppingly indifferent screenplay. After a collateral-damage close call awakens his conscience—the first of many perfunctorily recycled bits to come—hitman Danny Bryce (Jason Statham) retires only to be drawn back into business when his ex-partner (Robert De Niro) is kidnapped by a sheikh. To ransom his friend, Danny has to kill members of the British SAS Special Forces who offed the sheikh's sons during the Dhofar Rebellion. As Danny tallies his kills, he's tailed by SAS vet Spike (Clive Owen); both are duty-bound warriors, well-matched to pummel each another in crisp and brutal dustups that make good use of Statham's human-bowling-ball physicality. Rather than these men—code-following samurai—the villains of *Killer Elite* are the corrupt boardroom shot-callers who pit them against one another, suits who say things like "We don't want blood on our pinstripes." Or is the real villain screenwriter Matt Sherring, also responsible for "Killing is easy—living with it's the hard part," and "Shit happens when you play in the deep end of the pool"? **(R)** Nick Pinkerton. *Countywide.*

MONEYBALL Michael Lewis' book *Moneyball* was published in 2003, in the immediate wake of The Season That Shook Baseball. The story didn't look like much on the surface: Billy Beane, a former ballplayer-turned-scout-turned-GM, and Paul DePodesta, an Ivy League wonk, took the Oakland Athletics' measly $39 million salary budget, crunched the numbers, and turned overlooked, undervalued statistics into overachieving, undervalued ballplayers. The book would serve as a Bible for every baseball executive and stats-obsessed fan, and it turns out that adapting it for the cineplex was fairly straightforward after all: Like every other sports movie ever, it's the story of The Little Team That Could. Lewis' account is simply inspiration; director Bennett Miller (*Capote*) and writers Aaron Sorkin and Steve Zaillian barely touch upon sabermetrics and the influential work of statistician Bill James. The filmmakers wisely boil down Beane and DePodesta's complex formulas to a single, simple thesis: Sign ballplayers who get on base more than anyone else. Then they hand over the movie to Brad Pitt as Beane, a former first-round draft pick by the New York Mets exorcising his dashed-dream demons one trade, thrown chair, and turned-over watercooler at a time. Play ball. **(PG-13)** Robert Wilonsky. *Countywide.*

RISE OF THE PLANET OF THE APES Will Rodman (James Franco) heads a research laboratory dedicated to testing brain-boosting drugs on chimpanzees in hopes of discovering an Alzheimer's cure. When Will's research is abruptly discontinued, he smuggles home a baby chimp prodigy named "Caesar" to raise as his own, while continuing his forbidden experiments. Surrounded by humans, Caesar grows into a sullen, alienated teenager, his emotional development shown in the eloquent motion-captured close-ups of Andy Serkis, of Gollum and *King Kong* fame. When Caesar is separated from Will and locked up with his own kind in a "Primate Sanctuary" that's more like a monkey-house gulag, *Rise* becomes a very effective self-contained jailhouse drama, with Caesar plotting his escape, developing species consciousness, and devising a program of ape solidarity. None of the human plotlines rival Caesar's—not the perfunctory romantic teaming of Franco and Freida Pinto, nor the ongoing corporate chicanery that lays sequel groundwork. As tight as the parallel Homo sapiens storylines are lax, Caesar's prison conversion to charismatic pan-ape revolutionist is near-silent filmmaking, with simple and precise images illustrating Caesar's General-like divining of personalities and his organization of a group from chaos to order. All of this is shown in absorbing, propulsive style, as Caesar broodingly bides his time like a king in disguise awaiting restoration. Caesar's cellblock putsch complete,

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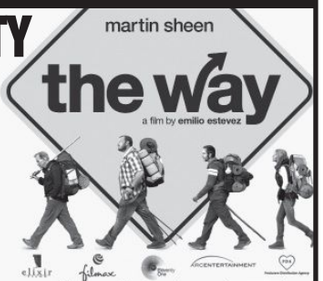

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50/50

One scene captures the tricky tonal balance of cancer comedy *50/50*. Adam, the straightedge radio producer played by Joseph Gordon-Levitt, has just finished his first round of chemo. It was tough, but the kindly gents IV'd next to him made it easier by sharing their pot brownies. As the Bee Gees play on the soundtrack, Adam wanders through the oncology ward in a haze and giggles at the sad-looking patients, harried nurses, and shrouded corpses as they float by. It's complicated making a movie like *50/50*, which was written by Will Reiser based on his own early-twenties experience with a tumor on his spine. That scene, and the whole film really, intermingles anonymous tragedy with blunt comedy, but uneasily—in a way that suggests that though it's okay to laugh, we shouldn't exactly feel good about it. Although often quite funny, *50/50* is more often angry; indeed, the most welcome transformation Adam makes isn't from sick to well but from milquetoast to asshole. Once a DON'T WALK-obeying welcome mat, Adam dumps his duplicitous girlfriend (Bryce Dallas Howard), pushes away his overbearing mother (Anjelica Huston), and offers his therapist (Anna Kendrick) some bracing sarcasm. The movie's only constant is Adam's good pal Kyle (Reiser's good pal Seth Rogen), who sticks with him through head-shaving, surgery, and despair. He reads cancer books on the john! He is a Good Person! And this is what makes *50/50* not only a cancer movie but also a Seth Rogen movie. Bros before hos before neurofibroma sarcoma schwannomas. **(R)** Dan Kois. *Countywide.*

he leads his ape army into 'Frisco, and from here *Rise* descends into pitched street warfare between mechanized man and monkey. The final shot denotes the ambitions of the apes and 20th Century Fox, respectively: Empire, and franchise. **(PG-13)** Nick Pinkerton. *AMC Fullerton 20, Fullerton; AMC 30 at the Block, Orange.*

SARAH'S KEY Exposing a little-known piece of Holocaust history—the Vel' d'Hiv roundup, in which French police arrested thousands of Jews in Paris in July 1942—*Sarah's Key* dutifully follows the template of scores of movies about the Shoah: wringing from atrocity the most unseemly sentimentality. The film toggles between the past—as 10-year-old Sarah Starzynski (Melusine Mayance) and her parents are taken from their Marais home and penned up in the Velodrome d'Hiver, a cycling arena in the 15th Arrondissement, before being sent to a nearby internment camp—and the present, focusing on Julia (Kristin Scott Thomas), an American journalist in Paris who's writing an article about the all-but-buried episode. In the course of her research, Julia discovers some uncomfortable truths about her French in-laws' connection with the Starzynski family; wading through the mawkish muck, particularly during plot threads involving her "miraculous" middle-age pregnancy and tracking down Sarah's adult son, the bilingual and normally unimpeachable Scott Thomas sounds as if she has learned a Yank accent via Rosetta Stone. Based on Tatiana de Rosnay's novel and co-written by director Gilles Paquet-Brenner and Serge Joncour, *Sarah's Key* is filled with the usual meaningless bromides, concluding with Scott Thomas' voiceover declaration: "When a story is told, it is not forgotten." This film vanishes from memory immediately. **(PG-13)** Melissa Anderson. *Edwards University Town Center 6, Irvine.*

WARRIOR You know those Affliction shirts, covered in skulls, gothic lettering, and tribal patterns, all cacophonous symbols of badass machismo? That's what the Mixed Martial Arts tie-in movie *Warrior* is—an everything-but-the-kitchen-sink firesale of male-weepie tropes, awesome in its thoroughness. The collective dream of authentic blue-collar American grubbiness lives on in a Pittsburgh row house, where long-estranged son Tommy (Tom Hardy), just back from a tour with the marines, visits his recovering alcoholic dad Paddy Conlon (Nick Nolte). Tommy can't forgive the old man for breaking up the family, but needs a trainer for his nascent MMA career. In Philadelphia, Tommy's older brother, Brendon (Joel Edgerton), a physics teacher and family man who has likewise broken ties with his past, gets back in the fighter's octagon to keep the bank from repossessing his house. The announcement of a tournament-style championship contest sets the brothers on a collision course to a family reunion in the cage. Old line-gargler Nolte remains an effortlessly moving presence, while Hardy and Edgerton embody their archetypes and handle the physical demands. With a silverback strut and the neck of a '30s-mural prole, Hardy does Method brooding, while Edgerton underplays with integrity in a film that spends its last hour piling climax on top of climax, holding the audience in an emotional arm bar. **(PG-13)** Nick Pinkerton. *AMC Fullerton 20, Fullerton.*

WHAT'S YOUR NUMBER? Freaked by a faux-scientific scare article in *Marie Claire* (how's that for product placement?) claiming that women who burn through "too many" sexual partners never get married, goofball singleton Ally (Anna Faris) concludes that, rather than add to her "number" looking for Mr. Right, she's better off tracking down the 20 dudes she's already slept with to try to finagle a happily-ever-after with whichever one'll have her. Colin (Chris Evans), the fuck-machine bachelor who lives across the hall, knows how to use Facebook, so he aids Ally's chase. Cue bicker-flirting over beer and pizza, strip basketball and a perfectly chaste sleepover—a utopia wrecked when Ally attempts to appease her judgey mom and soon-to-be-married sis by reuniting with her moneybags high school sweetheart. Pushed back from an April release date, *What's Your Number* unavoidably plays like a mash-up of the recent romantic comedies that it should have beat to market. Like *Bridesmaids*, it's a raunchy romp about a smart, pretty girl with a secret creative talent playing second banana in the lead up to a loved one's wedding; like *Friends With Benefits*, it's a self-congratulatory self-aware riff on best friends making the best mates. Unfortunate coincidences of timing, maybe, but what about the shameless retreading of late-20th-century cool-kids rom-coms (*High Fidelity*, *Reality Bites*)? Still, even if the speechifying is cringingly trite, and even though it's evident from Colin's first frame onscreen that 21 will be Ally's lucky number, at least her roundelay through exes allows for a few scant moments of inspired lunacy, led by Faris' cartoon-perfect vocal talents. **(R)** Karina Longworth. *Countywide.*

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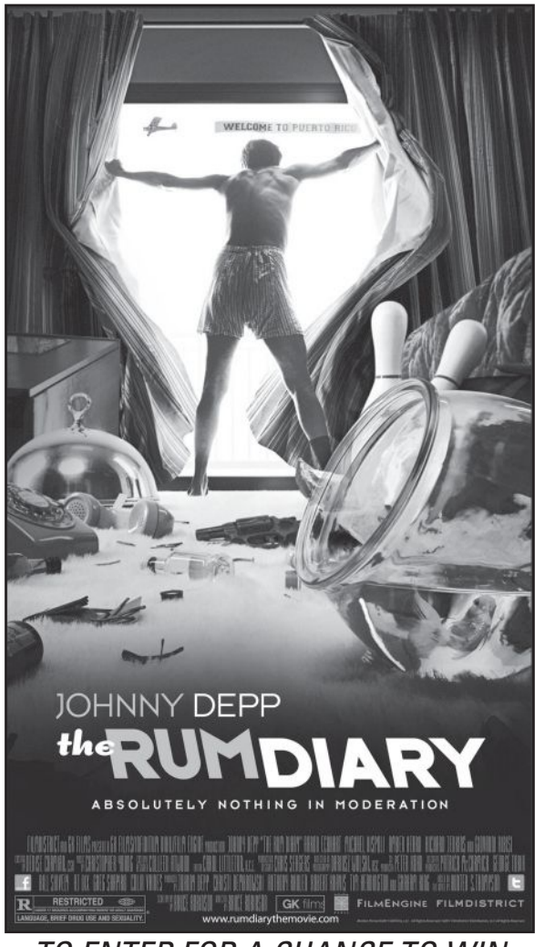

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Time Capsule

Jhina Alvarado preserves humanity the old-fashioned way in 'Cinéma Vérité'

BY STACY DAVIES

The other day, a friend of mine posted to my Facebook page an image of Steve Jobs with the headline "1 Person Dies and 100 million cry"; next to him was a picture of emaciated African children with "1 Million Die and no one cries." She did it because I'd ranted during our conversation the night before about Jobs being proclaimed a modern Einstein or some godlike entity. It's not as though he'd discovered a cure for cancer, I said, which would have been helpful; no, he made *toys*—and he made a lot of money doing it. I also pointed out that the U.S. had been doing pretty well before Apple came along: the Industrial Revolution was a big hit from what I've read; we managed to land on the moon (something we've not been able to do again, even with fancy computers); and people used to have conversations over dinner instead of answering emails, rummaging around for the latest, greatest apps, or, er, checking what someone might have posted to their Facebook wall. We also used to take photographs of people, events and excursions that were meaningful, and we put them into photo albums; they could not be altered or edited, they needed no electricity for us to see them, and they would, for all intents and purposes, last forever, even though we do not.

Mexican-Korean artist Jhina Alvarado seems to get this last point, in particular. As part of "Cinéma Vérité" at the JoAnne Artman Gallery, Alvarado presents her series "Forgotten Memories," a host of oil and encaustic paintings of revitalized antiquated photos that speaks directly to the capturing and preserving of universal human experiences—and it can't help but illuminate how far from that notion we've gotten.

GOING *MI* WAY?

JHINA ALVARADO, *SOMBRERO BOYS*

As was Einstein (but not Jobs), Alvarado is a mathematician. Really—she teaches pre-calculus and advanced algebra in San Francisco. But by night, this self-taught artist explores the non-sequential world, a world where nothing has to add up correctly to produce a positive result and logic is useless. It's a world of unknowables: untold stories of unknown persons only evidenced through celluloid artifacts that litter the bins of flea markets and estate sales. For Alvarado, the task is to resurrect not the literal story of the subjects pictured, but to use what they've left behind as a catalyst to connect all viewers and all human experiences.

By discarding the backgrounds in the images and focusing solely on the people, Alvarado already takes us into a dream-like state in which nothing is solid or known. She also paints black bars over the eyes of each person to further the disconnect from the actual story and personality. *Taking a Stroll*—an image of three women from the 1940s briskly walking toward us arm in arm, wearing bathing suits, their faces plastered with huge smiles—translates immediately: We don't know who they are, where they are or what they mean to one another, and it doesn't matter. Anyone, especially a woman, who looks at this image will instantly recall a similar moment in her own life and that brief surge of unabashed joy.

Likewise, *Turtle Race* glimpses the seconds before a group of ladies in '40s-era bathing suits places aquatic reptiles down for a relay. The women are not centered on the canvas, with two of them—one on either side—only half-appearing, the front or back of their heads cut off by the wood panel's edge. There is also abundant negative space above them, and this nonsymmetrical placement heightens the feeling that we are viewing a fleeting reflection. Alvarado finishes each piece with a layer of encaustic wax, which blurs the images and again ensures they emote the vagueness of a memory or dream.

There are several other snapshots featuring beach babes and boys—the most humorous is *Sombrero Boys*, which truly does ignite the curiosity for backstory—but Alvarado's choices of subject matter run the gamut. She derives some images from already-kitschy photos made even more so when pushed into the spotlight: *Monkey Bars*, for example, features a man and a woman hanging upside-down from the playground accouterment. It's a silly moment of goofing off and poking fun at the maturity none of us realized would be eventually required of us. *Puppy Love* might be the most effective piece, however, for no matter what techno age we're in, people take pictures of their pets; this overcoated 1950s woman holding a beagle that she encourages to look at—or even *smile*—at the camera would be a forgettable scene to anyone who didn't know her. When transformed into one of Alvarado's memories, however, it becomes the ultimate representation of the human need to love, nurture and connect—and one we might have missed out on if it'd been snapped by a fancy phone doomed to be lost in the endless upgrades of techno-time.

"CINÉMA VÉRITÉ"
at JoAnne Artman Gallery, 326 N. Coast Hwy., Laguna Beach, (949) 510-5481; www.joanneartmangallery.com. Open Wed.-Sun., 11 a.m.-5 p.m. Through Nov. 30. Free.

TRENDZILLA
» VICKIE CHANG

Be Hipster Ariel for Halloween!

Put down that plastic-bagged "sexy" cop/cat/sailor/Mrs. Potato Head costume from Whore Avenue that you bought at your local Halloween pop-up shop and back away *slooooowly*.

While I'm a supporter of wearing whatever the hell you want on Halloween, why risk looking like every other sexy Chewbacca out there when you can go the way of pop culture? Meet Headline Costumes (HeadlineCostumes.com), where costumes are available in the categories of men, women, couples, Internet stars, pop stars, sexy (kinda), evil dictators, trainwrecks and movie/TV characters. The site first caught my attention with its mauve, tentacled Princess Beatrice hat ($40)—modeled after that brow-raising headpiece Fergie's daughter wore to Prince William's nuptials. Throw on a bland dress in the same bland color and too much eyeliner and mascara, practice your best crazy eyes in the mirror, and you're good to go.

But it's not all about sales for HeadlineCostumes.com: It also offers tips on how to put together your own costumes at home. Check out the tip sheet for an excellent Gustavo Fring, the badass villain from the best show on television right now, *Breaking Bad*. While it does direct you to various online shops to purchase individual pieces of Fring's outfit, it breaks it down for you pretty well: frameless eyeglasses, yellow button-down shirt, simple black tie, maybe even a Los Pollos Hermanos mug. Or want to be one of the dozens of Steve Jobs you're bound to see out on Halloween? Make sure to get those New Balance sneakers—it's not just about the black mock turtleneck and glasses.

Purchase an Amy Winehouse beehive wig, pinup tattoos and "the propensity for self-damaging behavior" for $30. There's a $40 Pan Am stewardess costume (though prepare to hear "BRITNEY SPEARS!" all night). Thirty dollars gets you a salt-and-pepper wig and gray beard for the Dos Equis spokesdude; just dust off that suit and walk around with an (empty, preferably) bottle of his signature suds. There's also Harold Camping, Rebecca Black (not too recognizable, but you *could* just go around singing all night, I guess), a Justin Bieber wig (notably listed under both the men's and women's sections of the site), Kim Jong Il and a few random Internet memes (Rage Face mask, Forever Alone mask, hipster Ariel, etc.).

The concept for Headline Costumes was born out of a single beard in 2009: *The Hangover* beard, as seen on Zach Galifianakis' character with the baby carrier and modified aviator shades; 2010's big costumes included the *Jersey Shore* gang, Chilean miners, BP oil-spill workers and Antoine Dodson. What will be big this year?

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Twice the Man

Man Man's mutual exorcisms get those demons out

BY LAINNA FADER

ONE OF THESE DUDES IS NOT LIKE THE OTHERS

When you look at the seemingly celebratory title of Man Man's fourth album, *Life Fantastic*, you might imagine things are going pretty well for the face-painted, cut-offs-wearing wild men in the psychedelic, vaudevillian-rock ensemble. But for front man Honus Honus—or Ryan Kattner, as he's known in the world outside of the band's self-imposed mythology—that couldn't be further from the truth. In fact, he says, writing the new album was downright excruciating.

"I'm waiting for it to be a joy," Kattner says. "But it's just one of those things—I'm a very slow songwriter, so I'm just trying to carve out songs here and there, and hoping for it to ring true." Released last May on ANTI-, *Life Fantastic* comes nearly a decade after Man Man's formation and seven years after their Ace Fu debut, *The Man In a Blue Turban With a Face*.

"A different record could've been written, given the circumstances and the time," he says. "I'm very proud of this album—it's a real labor of love, as they all have been. They're all time capsules for where my head and where our collective heads have been at."

If you spend even five minutes listening to *Life Fantastic*, you can easily hear where Kattner's head has been. The record features some of the darkest, most frightening and most personal lyrics he has ever written, which is not entirely surprising when you learn he has been grappling with a series of unfortunate life circumstances over the past couple of years—including the deaths of several close friends, the end of a relationship, tax-audit hell, and a period of vagrancy—that began to feel almost comically surreal. On the atomic, theatrical "Dark Arts," he sings about coping with depression and loneliness after a terrible accident. He sizes up his ex's new fiance on somber and intimate "Steak Knives" and eats humans on slinky, creepster-cannibal waltz "Haute Tropique."

On top of everything else, he went to see a shaman in Asia who told him a lot of things he just didn't want to hear, some of which ended up coming true. "It was pretty dark," he says. She advised him to abandon his current career path at a time when he was already struggling with writing new songs. "I went because it was like, 'Oh, this'll be a funny story some day,' and it just turned out to be something I don't ever want to do again," he says. "She basically told me, 'Find another business—this isn't going to work for you.'"

But the tough times and discouraging prophecies were necessary for the growth of the band. When Kattner was finally ready to return to music, he knew he couldn't write the same songs he wrote four albums ago, when he was barely 23. "I wouldn't want to, anyway," he says. "I'm just not the same person anymore."

Beyond going deeper and darker lyrically, he also switched up the band's workflow. Rather than doing production in-house, as with the first three Man Man albums, Kattner hired Monsters of Folk member/Saddle Creek producer Mike Mogis—who has worked with bands ranging from Bright Eyes to Rilo Kiley to the Faint—to tighten up the record. The idea of working with someone new was terrifying, Kattner admits, but he had a feeling they'd be better off with an outside perspective.

"We looked on Craigslist's casual encounters and found him," Kattner jokes. "We just typed in 'beautiful ears,' and he came up. Okay, fine, I'll be honest with you: He was the first person we contacted, and he sent photos of those ears, and they were so delightful that we had to work with him."

The end result was an album that truly represents what Man Man are now and have always been about: getting their demons out while putting on one hell of a show. "If the demons jump into you—our mutual exorcisms—and you thrash around and let go and really have fun, not worrying about looking cool or stupid, that's what's awesome for us," Kattner says. "You have to realize that you don't really have control over everything that happens. You cannot let situations swallow you or get yourself lodged in its throat 'cause its choke will put you out, so we just keep plowing ahead.

"Besides," Kattner adds, "I have a feeling that maybe my mom paid off that shaman I met, so maybe I should stick with music after all."

> "I'm a very slow songwriter, so I'm just trying to carve out songs here and there, and hoping for it to ring true."

MAN MAN
perform with Grandchildren at the Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us. Wed., 7 p.m. $15. All ages.

MentalNotes

» LILLEDESHAN BOSE

A Massive Catastrophe

Around two weeks ago, **Monster Massive**, an annual **Halloween** mega-rave produced by **Go Ventures**, announced this year's event was happening at **Oak Canyon Ranch** in Silverado. Top DJ acts such as **Armin van Buuren, Erick Morillo** and **Moby** were slated to perform.

Although tickets had been on sale since July, the 13-year-old rave was not taking place at its usual location, the Los Angeles Memorial Coliseum, because a USC-Stanford football game was already booked for Oct. 29 . Go Ventures tried to book the Port of Los Angeles, the Anaheim Convention Center, the Home Depot Center in Carson and the Lake Elsinore Motocross Park, but nothing was announced until Monster Massive named Oak Canyon Ranch as the new venue.

The only catch? Oak Canyon Ranch's management company, **James Events**, denied having anything to do with Monster Massive, saying repeatedly that Go Ventures did not have a contract with it for the event. To add fuel to the flame, an anonymous source tipped off the *Weekly*, saying the event never had an official contract with any venue for its 2011 incarnation, even misrepresenting facts to van Buuren when they flew him over the Port of LA in a helicopter instead of doing a venue walk-through.

Yet ticket sales were brisk, with fans and performers alike believing the event would go on as planned. Even two weeks ago, Go Ventures president and CEO **Reza Gerami** was telling the *Weekly*, "Rely on us. I have no statement other than what we've always said: Monster Massive will happen, the artists are confirmed, the venue is confirmed."

But early on Oct. 14, van Buuren, dubbed "the no.1 DJ in the world," announced on his website that his appearance at Monster Massive was canceled. Morillo and DJ **Nero** followed suit. Even ticketing site **Flavorus** was announcing the cancellation. There was no official word from Monster Massive until 4 p.m. that day; the event was canceled "due to unforeseen circumstances," it said, and Go Ventures "would not put on an event that did not meet these high standards" of "Quality Music, Stellar Production and Lifetime Memories." Apparently, not having a venue for a 70,000-person rave two weeks before the event qualifies as an "unforeseen circumstance." Who knew? *From Oct. 7, 9 and 14 posts on Heard Mentality by Taylor Hamby and Lilledeshan Bose.*

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CHICK-ANA PUNK! (HEH-HEH)

Alice Bag Is *Violence Girl*

The Bags' former lead singer reflects on her Chicana punk life

BY GABRIEL SAN ROMAN

The beginning of Alice Bag's new memoir, *Violence Girl: East LA Rage to Hollywood Stage, A Chicana Punk Story*, recounts a raucous scene that she commanded from the stage as front woman for the Bags. The visionary band were infamous for jolting audiences into a frenzied, possessed state, led by their lead singer's high heels, aggressive gyrations and ear-piercing screams. "How did I come to unleash the wrath of Kali upon the world of punk?" Alice Bag asks, reflecting on the experience.

That's the driving question of *Violence Girl*, which takes the reader through Bag's childhood in East LA to an early adulthood that coincided with the rise of the punk movement in the city.

Born Alicia Armendariz, Bag lived with her Mexican-born parents in a tiny, cockroach-ridden house on Ditman Avenue. She describes her father, Manuel Armendariz, as a "monster" and her mother, Candelaria, as a victim of domestic violence. Memories of the beatings—including belt lashings and hair-dragging—lend insight to the rage Bag would later blast onstage. *Violence Girl* shows the evolution of a Chicana punk from her days as a Spanish-speaking kindergartener to her first taste of the stage with a brown paper bag over her head, a gimmick that would give her band their name.

Building up to that definitive time in 1977, Bag's memoir shows an intimate portrait of the punk community in Los Angeles, when she and Patricia Morrison started the Bags. She tells anecdotes of being at the Germs' first show and the time Bobby Pyn (a.k.a. Darby Crash) ripped the paper bag off her head. Encounters with Sid Vicious of the Sex Pistols, stories of trashing the Troubadour, and the narrative of Bag's tumultuous relationship with Nickey Beat of the Weirdos all serve to cement the author's place in LA's punk history.

"I think you go through periods in your life in which you really feel like it's almost outside the limits of time and space," Bag says. "The whole time that I was involved in punk, it was very meaningful to me."

And then there are the stories of self-destruction. Bag details her alcohol addiction as well as the way others around her became enamored of pills and, later, heroin. Her music wasn't enough to release all of Bag's pent-up rage, so she started cutting herself.

> "I think you go through periods in your life in which you really feel like it's almost outside the limits of time and space."

"I wasn't conscious of revealing too much; it was more about trying to reach out to others and share my experiences," Bag says. She credits her survival to eventually moving back in with her parents in East LA.

The Bags disbanded in 1979, but *Violence Girl* does not end there. Bag finishes college, becomes a teacher, travels to Nicaragua for a literacy campaign, marries, has children and seeks closure as her father dies.

"It's not a punk history," Bag says. "It's about my life, and part of it just happens to take place during this particular time when the punk movement was being created."

ALICE BAG
presents *Violence Girl: From East LA Rage to Hollywood Stage, A Chicana Punk Story* and performs acoustically with special guests at TKO Records, 18948 Brookhurst St., Fountain Valley, (714) 962-0500; www.tkorecords.com. Fri., 6 p.m. Free. All ages.

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The members of Sederra couldn't sit idly by. Not when it was in their hometown, and not when it was someone they were familiar with. The Fullerton-based punk-rock quintet may not be a household name, but around town, people know who they are, and they were going to use their modicum of notoriety to stand up for what they believed in: tolerance, equal rights and safety for everyone.

When local homeless man Kelly Thomas was brutally killed in July by members of the Fullerton Police Department—the same people charged with protecting the public—the band members felt a calling to do something to turn the negative into a positive.

"We are not a political band, but we were furious with what happened," says bass player Eric Bootow, whose father and grandfather were police officers. "We used to see Kelly Thomas all the time around Fullerton, and when we saw the photos [after the beating], it was like, 'Holy shit!' . . . We were outraged."

Bootow and company organized the Kelly Thomas Memorial Concert and Canned Food Drive on Sept. 17 on the very streets where Thomas was bludgeoned. The more than 1,000 attendees ran the gamut from local hipsters and music fans to grandparents and toddlers. The music—performed by a slew of locals acts over the course of the day—was good, but the main draw was doing something to support the homeless and the memory of Thomas.

"We filled an entire U-Haul with canned food, blankets and clothing," Bootow says. "It was an amazing turnout, and hopefully, events like this can make a difference."

The band plan to organize similar events on a yearly basis, but for now, the focus has shifted toward supporting their soon-to-be-released new album. Self-tracked and recorded in Woodland Hills, the set of punk-, rock- and metal-infused numbers promises to be Sederra's most diverse.

"We really mixed it up this time—there's even a ballad," guitarist Mike Doherty says. "We all write together, so I think all the influences from each of us somehow made their way on there."

They plan to self-release the as-yet-unnamed effort on their own, but the band are looking for a distribution deal.

> "We used to see Kelly Thomas all the time around Fullerton, and when we saw the photos [after the beating], it was like, 'Holy shit!' . . . We were outraged."

Touring as much as possible in support of the record is the optimum plan, but these economic times don't make it easy for an independent band to hit the road. "Most of us have day jobs, so we have to work out our schedules, and with the price of gas, it gets difficult," Bootow says. "We want to tour and play everywhere we can, but it's a challenge."

That said, Sederra hope to get back to Alaska, a place they toured in 2009 and where they were well-received. The group even became a mainstay on local Anchorage radio station FM 94.7 "The End."

"We really had a great time over there and hope to get back," Bootow says. "That kind of exposure in new places is what touring can do for you."

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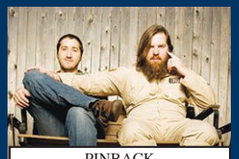
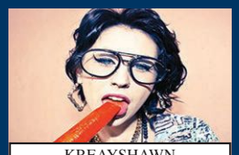
DEC. 15TH

YOUNG THE GIANT
DEC. 16TH


PINBACK
DEC. 18TH


KREAYSHAWN
DEC. 30TH

10/22 ADRIAN BELEW
WITH SPECIAL GUESTS
THE STICKMAN
(FEAT. TONY LEVIN & PAT MASTELOTTO)
10/26 CRYSTAL CASTLES
10/28 CUBENSIS
(GRATEFUL DEAD TRIBUTE)
10/29 DEAD MANS PARTY ANNUAL HALLOWEEN SHOW
11/02 BABASONICOS
11/04 D.I.
11/12 ELECTRIC JUNGLE (21+)
11/13 BLACK LIPS
11/19 WILD RECORDS NIGHT
W/THE HEXXERS, THE DESPERADOS & MORE!
11/23 BIG SEAN
11/26 MAYHEM
KEEP OF KALESSIN
11/28 THE GROUCH
ZION I / ELIGH
12/03 CELSO PINA
12/15 THE NAKED & FAMOUS
12/16 YOUNG THE GIANT
12/18 PINBACK
12/23 THE GROWLERS
12/30 KREAYSHAWN
02/19 DARK FUNERAL
BELPHEGOR
02/25 ENGLISH DOGS
THE CASUALTIES

THE CONSTELLATION ROOM @ GALAXY THEATRE
10/21 MARIA TAYLOR
10/23 PICTUREPLANE
10/24 HE'S MY BROTHER, SHE'S MY SISTER
THE MUMLERS AND AMANDA JO WILLIAMS
10/25 DUBTROIT (21+)
10/28 MALE BONDING
11/05 UNKNOWN MORTAL ORCHESTRA
11/06 VANAPRASTA
THE NEW LIMB
(EVERY SUNDAY IN NOVEMBER)
11/07 RAILROAD TO ALASKA
(EVERY MONDAY IN NOVEMBER)
11/10 HIGH ON FIRE
11/22 OBSCURA
12/03 GIRL IN A COMA W/ FENCES
12/09 DAVID BAZAN

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THIN LIZZY
OCT. 20TH

PAULA POUNDSTONE
OCT. 27TH

THE LEMONHEADS
OCT. 28TH

TOAD THE WET SPROCKET
NOV. 3RD

FILTER
NOV. 4TH

MIDGET WRESTLING
NOV. 10TH

STEEL PULSE
NOV. 12TH

JAY & SILENT BOB GET OLD
NOV. 18TH

EVERLAST
NOV. 23RD

10/20 THIN LIZZY
10/21 DREAD ZEPPELIN
10/22 MELISSA MANCHESTER
(ACOUSTIC DUO)
10/23 DIANE SCHUUR
10/27 PAULA POUNDSTONE
10/28 THE LEMONHEADS
PERFORMING "IT'S A SHAME ABOUT RAY"
10/29 GARY SINISE & THE LT. DAN BAND
10/30 ANVIL
11/03 TOAD THE WET SPROCKET
11/04 FILTER
11/05 WAKE THE STREET
THATWASTHEN
UGLY PAINT
JEREMY BUCK & THE BANG
11/10 MIDGET WRESTLING
11/11 MOTHER HIPS
BROKEDOWN IN BAKERSFIELD
11/12 STEEL PULSE
11/13 STRUNZ AND FARAH
11/15 TUESDAY NIGHT COMEDY
11/17 ROBERT CRAY
SHAWN JONES
11/18 JAY & SILENT BOB GET OLD WITH JASON MEWES & KEVIN SMITH
11/19 LED ZEPAGAIN
11/23 EVERLAST
RED LIGHT KING
11/25 THE TUBES
11/26 BERLIN
11/30 TIMOTHY B. SCHMIT
OF EAGLES AND POCO
12/01 LOS LOBOS
12/02 DAVE MASON
12/03 COMMON SENSE
12/04 LITTLE RIVER BAND
12/08 PETER MURPHY & SHE WANTS REVENGE
12/10 DON DOKKEN
12/14 X- (ALL ORIGINAL MEMBERS)
12/16 GARY HO HO HOEY
12/17 SHAWN COLVIN
12/22 A CHRISTMAS TOGETHER CONCERT
12/30 DICK DALE
12/31 NEW YEARS EVE WITH DADA
01/13 PAUL COTTON
OF POCO
01/15 PAT TRAVERS
01/20 STEVE MORSE BAND
01/21 QUEEN NATION
01/22 BLUES HARP BLOW OUT
FEATURING JOHN MAYALL & MORE
01/26 ALBERT LEE
THE FARMERS
01/28 DON'T STOP BELIEVIN'
(JOURNEY TRIBUTE)
02/02 KELLER WILLIAMS

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concert*guide

this week

THURSDAY, OCT. 20

ADRYON AND THE STONECUTTERS: Tantalum Restaurant, 6272 E. Pacific Coast Hwy., Ste. A, Long Beach, 562-431-1414, www.tantalumrestaurant.com.

ALEKS SYNTEK; DYLAND & LENNY: City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.citynationalgroveofanaheim.com.

BLUE MACHINE: Live blues, 7-10:30 p.m. Iva Lee's, 555 N. El Camino Real, San Clemente, 949-361-2855, www.ivalees.com.

CALLE 13: 9 p.m., $42.50 in advance. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.

DEREK BORDEAUX: $5. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.

DJ JAY P; WICKED1: Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com.

DJS AND DANCING: Time Out Tavern & Night Club, 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com.

DUPP BROTHERS: Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.

JET SET GO: Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com.

JUST THE 2 OF US: 6:30-10 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, www.rbjazzkitchen.com.

MICKIE ARNETTE BAND: The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.

MIKE HAMILTON: Cedar Creek Inn, 20 Pointe Dr., Brea, 714-255-5600, www.cedarcreekinn.com.

PWEST & WARREN; ROCOM; KING OF SOMEWHERE: Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

RON KOBAYASHI TRIO: 6:30 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, 949-721-1222, www.baysiderestaurant.com.

THIN LIZZY; THE SECTION 8 BAND; UNION OF SAINTS: The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

YOUTH BRIGADE: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

FRIDAY, OCT. 21

A.M. OR ABOVE: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

AT THE SKYLINES; SOUTHERN LIGHT; ONE LAST LOOK: The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.

BIG SANDY & HIS FLY RIGHT BOYS; AMBER FOXX; SCOTTY TEECE & THE TEECEMATICS: The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.

BOOBIE TRAP: Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com.

CEDRIC BURNSIDE; ARTHUR ADAMS: Harvelle's Long Beach, 206 The Promenade N., Long Beach, 310-395-1676.

DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.

THE YOUNG ROMANS; DAVIS FETTER: 8 p.m., free. Viento y Agua Gallery, 4007 E. Fourth St., Long Beach, 562-434-1182, www.vientoyaguacoffeehouse.com.

DJS AND DANCING: Time Out Tavern & Night Club, 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com.

DREAD ZEPPELIN: The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

FLASHBACK HEART ATTACK: The Harp Inn, 130 E. 17th St., Costa Mesa, 949-646-8855, www.harpinn.com.

KENNY SARA & THE SOUNDS OF NEW ORLEANS: 7 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, www.rbjazzkitchen.com.

KUCI DJS: 11:30 a.m.-2:30 p.m., free. The LAB Anti-Mall, 2930 Bristol St., Costa Mesa, 714-966-6660, www.thelab.com.

LED ZEPLAND; BIXBY SLOUGH: DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazzas.com.

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MARIA TAYLOR: Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.galaxytheatre.com.
THE MIDS: 8:30 p.m. Marlin Bar & Grill, 16651 Gothard St., Huntington Beach, 714-842-5587, www.marlinbarhb.com.
MIKE HAMILTON: The White House Restaurant, 340 S. Coast Hwy., Laguna Beach, 949-494-8088, www.whitehouserestaurant.com.
OPETH; KATATONIA: Fox Theater Pomona, 301 S. Garey Ave., Pomona, 877-283-6976, www.foxpomona.com.
PAT GREEN: House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
PLOW: The Gypsy Den, 125 N. Broadway Ave., Santa Ana, 714-835-8840, www.gypsyden.com.
RON SNYDER: Paradise Piano Bar & Restaurant, 1800 E. Broadway, Long Beach, 562-590-8773, www.paradisepianobar.com.
SIMPKIN PROJECT: Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.
THE STRANGERS: Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.
SWING SHIFT: The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.

SATURDAY, OCT. 22

ADRIAN BELEW; THE STICKMAN: Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.galaxytheatre.com.
ALDER EAGLE: The Harp Inn, 130 E. 17th St., Costa Mesa, 949-646-8855, www.harpinn.com.
ANGELO RODRIGUEZ: DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazzas.com.
BLOOD FOR BLOOD; WISDOM IN CHAINS: The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.
BILLY MAC BAND: The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
DANCE HALL PIMPS: Max's Steiner, 2500 E. Anaheim St., Long Beach.
DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.
DAZY LITE; SACHA DAWN; ROYAL ALBATROSS: Viento y Agua Gallery, 4007 E. Fourth St., Long Beach, 562-434-1182, www.vientoyaguacoffeehouse.com.
DJ LITO: 9 p.m. Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com.
DJS AND DANCING: Time Out Tavern & Night Club, 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com.
ELIZABETH LAMERS: Jazz vocalist with trio, 8 p.m. Hotel Laguna, 425 S. Coast Hwy., Laguna Beach, 949-494-1151, www.lagunabeachlive.org.
FEELGOOD; GANGSTAR: House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
GEEZER WITH THE GUITAR: 4 p.m. Max Bloom's Cafe Noir, 220 N. Malden Ave., Fullerton, 714-871-2600, www.maxbloomscafenoir.com.
IMMOLATION; JUNGLE ROT; GIGAN: Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
KENNY SARA & THE SOUNDS OF NEW ORLEANS: 7 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, www.rbjazzkitchen.com.
KK MARTIN: The Gypsy Den, 125 N. Broadway Ave., Santa Ana, 714-835-8840, www.gypsyden.com.
LIL BRIAN & THE ZYDECO TRAVELERS: Harvelle's Long Beach, 206 The Promenade N., Long Beach, 310-395-1676.
MELISSA MANCHESTER: The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.
MIKE HAMILTON: French 75 Bistro and Champagne Bar, 1464 S. Pacific Coast Hwy., Laguna Beach, 949-494-8444, www.culinaryadventures.com/restaurants/f75/.
PEDRO JONES & THE INGREDIANTS: Hedz or Tales, 211 E. Imperial Hwy., La Habra.
REGGAE BRUNCH: 9 a.m., $12.95-$24.95. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
RON KOBAYASHI TRIO: 8 p.m., free. Bistango, 19100 Von Karman Ave., Irvine, 949-752-5222, www.bistango.com.
SOCIAL DISTORTION: Verizon Wireless Amphitheater, 8808 Irvine Center Dr., Irvine, 213-480-3232.
TEKI; ZHEN; TREY SMOOV;: The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com.
THE STRANGERS: Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.
TYGHTSHIP: 8 p.m. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.
VOODOO GLOW SKULLS; SEDERRA; WRONG BEACH: 9 p.m., $10. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.

SUNDAY, OCT. 23

ATOMIC PUNKS: Van Halen tribute. Orange County Market Place, 88 Fair Dr., Costa Mesa, 714-267-6777, www.ocmarketplace.com.
CHAMPAGNE BRUNCH, FEATURING TICKET TO RIDE: Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.
COREY EDWARDS: The International Coffee House, 1015 Imperial Hwy., Brea, 714-671-7803.
CROSS ROADS: The Harp Inn, 130 E. 17th St., Costa Mesa, 949-646-8855, www.harpinn.com.
DESPYZE: The Blue Cafe, 217 Pine Ave., Long Beach, 562-436-3600, www.bluecafelive.com.
DIANE SCHUUR: The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.
EKOLU; NATURAL VIBRATIONS: Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com.
THE INGLORIOUS TARANTINOS: 10 p.m., free. Auld Dubliner, 71 S. Pine Ave., Long Beach, 562-437-8300, www.aulddubliner.com.
LIVE BANDS: 4:30 p.m. Pierce Street Annex, 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com.
MAGIC CHRISTIAN; GRINGO STAR; CELLAR DOORS: Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.
MISSILES OF OCTOBER: 4 p.m., free. Marine Room Tavern, 214 Ocean Ave., Laguna Beach, 949-494-3027.
PICTURE PLANE: Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.galaxytheatre.com.
POLYNESIAN NIGHT AT THE REEF: Live dancing and music on the patio, 4 p.m., free. Reef Lounge On the Water, 880 Harbor Scenic Dr., Long Beach, 562-435-8013, www.reefrestaurant.com.
RON AND RICK ILLES: Congregational Church of Fullerton, 845 N. Euclid Ave., Fullerton, 714-526-2662.
SHAWN JONES: The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
SKALLOWEEN 2011, FEATURING LEFT ALONE; LA POBRESKA: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
SLEEPING WITH ANGELS; FAR FROM FATE: House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
TRIBUTE TO SIR ELTON JOHN AND BILLY JOEL: City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.citynationalgroveofanaheim.com.

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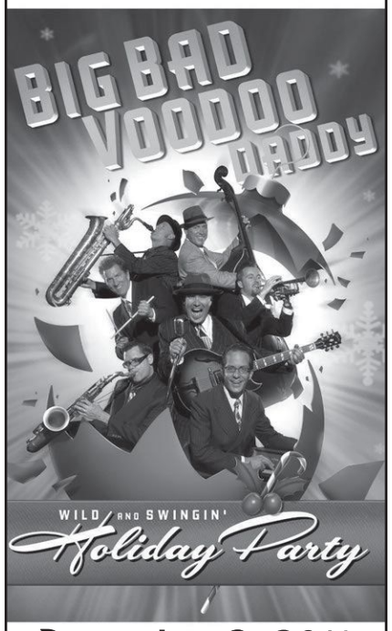

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HIP HOP — Thursday, Oct 20th — HIP-HOP HALLOWEEN
HOUSE — Friday, Oct 21st — BEATIE FRIDAYS
DANCE — Saturday, Oct 22nd — fusion
KARAOKE — Sunday, Oct 23rd — KARAOKE - NO COVER
ROCK — Monday, Oct 24th — VESPERTINES — live music monday NO COVER
ROCK — Tuesday, Oct 25th — Live & Local ... Tuesdays
ROCK — Wednesday, Oct 26th — MIDNIGHT HOUR

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concert*guide

THROWDOWN; CARNIFEX; FIRST BLOOD: Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
ZOMBIE PARTY: Ibiza, 18528 Beach Blvd., Huntington Beach.

MONDAY, OCT. 24

DJ SOULESS: 8 p.m., free. Back Alley Bar & Grill, 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton.
HE'S MY BROTHER SHE'S MY SISTER; THE MUMLERS: Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.galaxytheatre.com.
LITTLE DEATH; BECKY HOLT; WHITE NIGHT: Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com.
POUL PEDERSON: 7 p.m. Renaissance Dana Point, 24701 Del Prado Ave., Dana Point, 949-661-6003, www.renaissance-danapoint.com.
RICK SOLEM: 6:30-10 p.m. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, www.rbjazzkitchen.com.
SHAUN HAGUE: 9 p.m., free. Saint Rocke, 142 Pacific Coast Hwy., Hermosa Beach, 310-372-0035, www.saintrocke.com.
VESPERTINES; LITTLEST VIKING: 9 p.m., free. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
ZOMBIE PARTY: Ibiza, 18528 Beach Blvd., Huntington Beach.

TUESDAY, OCT. 25

BAYSIDE; SAVES THE DAY; I AM THE AVALANCHE: The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.
DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.
DJS AND DANCING: Time Out Tavern & Night Club, 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com.
HARM'S WAY; RIOT GUN; STICK IN THE MUD: House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
LE GRAND BARR: 6:30 p.m. Savannah Steak & Chop House, 32441 St. of the Golden Lantern, Laguna Niguel, 949-493-7107, www.savannahchophouse.net.
PHIL SHANE: 7 p.m., free. Original Mike's, 100 S. Main St., Santa Ana, 714-550-7764, www.originalmikes.com.
SONGWRITER'S SHOWCASE: Hosted by Christina Dietz, 8-11 p.m., free. Blue Laguna, 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com.
WALTER & QUETZAL: Paradise Piano Bar & Restaurant, 1800 E. Broadway, Long Beach, 562-590-8773, www.paradisepianobar.com.

WEDNESDAY, OCT. 26

ABBEY ROAD: DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazzas.com.
COLLIE BUDDZ; GAPPY RANKS; NEW KINGSTON: The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com.
CRYSTAL CASTLES: Galaxy Concert Theatre, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.galaxytheatre.com.
DAN LEFLER AND THE DANIMALS: 7:30 p.m. Renaissance Dana Point, 24701 Del Prado Ave., Dana Point, 949-661-6003, www.renaissance-danapoint.com.
DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.
DJ DREW: OC College Night. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
DJS AND DANCING: Time Out Tavern & Night Club, 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com.
THE ELVIS SHOW: 9:30 p.m., free. The Continental Room, 115 W. Santa Fe Ave., Fullerton, 714-469-1879, www.myspace.com/thecontinentalroom.
LE GRAND BARR: 6:30 p.m. Savannah Steak & Chop House, 32441 St. of the Golden Lantern, Laguna Niguel, 949-493-7107, www.savannahchophouse.net.
MAN MAN; GRANDCHILDREN: The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.
MIKE HAMILTON: The White House Restaurant, 340 S. Coast Hwy., Laguna Beach, 949-494-8088, www.whitehouserestaurant.com.
RICK SOLEM: 6:30-10 p.m. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, www.rbjazzkitchen.com.
ROD FRIAS: 7 p.m., free. OC Tavern, 2369 S. El Camino Real, San Clemente, 949-542-8877.
WALTER MOLINA: 7 p.m., free. Utopia Good Food and Fine Arts Restaurant, 445 E. First St., Long Beach, 562-432-6888, www.utopiarestaurant.net.
WAYNE "THE TRAIN" HANCOCK; MOONLIGHT TRIO; CAPTAIN JEFFREY & HIS MUSICAL CHUMBUCKETS: The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.
WE ARE/SHE IS: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

THURSDAY, OCT. 27

ADRYON AND THE STONECUTTERS: Tantalum Restaurant, 6272 E. Pacific Coast Hwy., Ste. A, Long Beach, 562-431-1414, www.tantalumrestaurant.com.
BLUE MACHINE: Live blues, 7-10:30 p.m. Iva Lee's, 555 N. El Camino Real, San Clemente, 949-361-2855, www.ivalees.com.
DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.
DEREK BORDEAUX: $5. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.
DJ JAY P; WICKED1: Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com.
DJS AND DANCING: Time Out Tavern & Night Club, 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com.
FOO FOR LESS: Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com.
GEEZER; ADAM BONES: House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.houseofblues.com/anaheim.
JUST THE 2 OF US: 6:30-10 p.m., free. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, www.rbjazzkitchen.com.
MAMMOTH THUNDERPOWER; DJ DAVE NOISE: Avalon Bar, 820 W. 19th St., Costa Mesa, 949-515-4650, www.myspace.com/theavalonbar.
MANCHESTER ORCHESTRA; DEAR HUNTER; WHITE DENIM: The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.
MIKE HAMILTON: Cedar Creek Inn, 20 Pointe Dr., Brea, 714-255-5600, www.cedarcreekinn.com.
RON KOBAYASHI TRIO: 6:30 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, 949-721-1222, www.baysiderestaurant.com.
STEPKIDS: Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
VIERNES 13: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

club*guide

rock

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Thu:** 9 p.m., '80s Enough, free. **Tue:** 10 p.m., Dig, free.
BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Mon:** 9-11:30 p.m., Local Music Monday.
THE CELLAR: 201 E. Broadway, Long Beach, 562-495-9000, thecellarlbc.ning.com. **Wed:** 8 p.m., Long Beach Experiment, playing indie, folk, rock and experimental, $5.
DOLL HUT: 107 S. Adams St., Anaheim, 714-533-1286, www.myspace.com/newhut. **Wed:** 9 p.m., Hump Night, free.
GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Mon:** 9 p.m., Boardnight, free.
GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Fri:** 5 p.m., Knyght Rider. **Sat:** 5 p.m., The Thuggs.
KAVIKAS GRILL & BAR: 95 Aquarium Way, Long Beach, 562-432-8700, www.kavikas.com. **Wed:** 8 p.m., Live Music, with Lars, free.
MARINE ROOM TAVERN: 214 Ocean Ave., Laguna Beach, 949-494-3027. **Tue:** 8 p.m., Beth Fitchet Wood Songwriters Showcase, free.
OC TAVERN: 2369 S. El Camino Real, San Clemente, 949-542-8877. **Sun:** 3:30 p.m., Roach's Corner, free.

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QUE SERA: 1923 E. Seventh St., Long Beach, 562-599-6170, www.thequesera.com. **Mon:** 9 p.m., Manic Monday With Miss Blatz, $5.

THE SLIDEBAR ROCK-N-ROLL KITCHEN: 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com. **Tue:** 9 p.m., '80s Night.

TIA JUANA'S LONG BAR & GRILL: 14988 Sand Canyon Ave., Irvine, 949-551-2998, www.tiajuanas.com. **Sun:** 6 p.m., Live Band Day, $5. **Wed:** 8 p.m., Phil Shane Hot Damn, free.

TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com. **Tue:** 7 p.m., Rock Band 2uesdays, unleash your inner rock star, free.

TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com. **Fri:** 7 p.m., Ashes to Funk.

jazz

BRIX WINE BAR: 16635 Pacific Coast Hwy., Sunset Beach, 866-357-2749, www.brix4wine.com. **Wed, Fri-Sun:** 8 p.m., Live Band.

BRUSSELS BISTRO: 222 Forest Ave., Laguna Beach, 949-376-7955, www.brusselsbistro.com. **Tue:** 7 p.m., Jennifer Hart & Llew Matthews, free. **Wed:** 8 p.m., Dave Goldberg & Duane Allen Trio.

THE CELLAR: 201 E. Broadway, Long Beach, 562-495-9000, thecellarlbc.ning.com. **Fri:** 7 p.m., Friday Funk, $10.

THE OLDE SHIP BRITISH PUB & RESTAURANT: 1120 W. 17th St., Santa Ana, 714-550-6700, www.theoldeship.com. **Fri:** 8 p.m., Friday Night Jazz, Ray Bush & the BBC Jazz Band.

STEAMERS JAZZ CLUB: 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com. **Sun:** 8 p.m., Evan Stone's Jazz Jam, free.

blues

BACCHUS' SECRET CELLAR WINE SHOPPE AND BAR: 6735 Quail Hill Pkwy., Irvine, 949-502-4600, www.bacchussecretcellar.com. **Thu-Sat:** 6:30 p.m., Live Music.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Thu:** 10 p.m., Rockin' the Blues, free.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564, www.liquidloungelongbeach.com. **Mon:** 8 p.m., Blues Jam, hosted by Joey Joel, free.

THE PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.pukabar.com. **Sun:** 5 p.m., Pro Blues & Rock Jam, free.

dance

THE BUTTERFLY LOUNGE: 719 W. 19th St., Costa Mesa, 949-642-2243, www.butterflylounge.com. **Sat:** 9 p.m., Plus-sized Party, where the big girls and guys come to party with the people who love them, $10.

CANTINA LOUNGE: This 2736 E. Nutwood Ave., Fullerton, 714-879-8094, www.cantinalounge.com. **Fri:** 10 p.m., Club Encore, $10. **Sat:** 10 p.m., Club Triio, $10.

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Fri:** 9 p.m., Unzipped, girls, girls, girls. **Sat:** 8 p.m., Boulevard Nights. **Sun:** Sunday Funday, free. **Mon:** 9 p.m., Sin, with DJ Ernie Pearl. **Tue:** 9 p.m., Tipsy Tuesday.

THE EXECUTIVE SUITE: 3428 E. Pacific Coast Hwy., Long Beach, 562-597-3884. **Fri:** 9 p.m., Boy's Room, hosted by TigerHeat and POPplanet, $6.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Thu:** 9 p.m., The Doll House. **Sat:** Bear Camp, get your fill of go-go studs. **Wed:** 9 p.m., Club Lucky Wild Wednesdays, $5.

HEAT ULTRA LOUNGE: 321 W. Katella Ave., Ste. 214, Anaheim, 714-776-4328, www.heatultraloungeoc.com. **Thu:** 9 p.m., Taboo Thursdays. **Fri:** 9 p.m., Kore. **Sat:** 9 p.m., Exclusive, $10. **Sun:** 9 p.m., Cirque.

PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Daily:** 9 p.m., DJ & Dancing, Top 40.

SHARK CLUB: 841 Baker St., Costa Mesa, 714-751-6428, www.sharkclub.com. **Sat:** 9 p.m., Scene Saturdays, pop, rock, hip-hop and breakbeats.

SHORE ULTRA LOUNGE: 6200 E. Second St., Long Beach, 562-252-8434, www.shoreultralounge.com. **Sat:** 8 p.m., Spazmatics Saturdays, $10.

TIA JUANA'S LONG BAR & GRILL: 14988 Sand Canyon Ave., Irvine, 949-551-2998, www.tiajuanas.com. **Thu:** 9 p.m., Club Forbidden, $10. **Sat:** 9 p.m., Casa De Tequila, $10.

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Fri:** 9 p.m., X-Lounge, featuring DJ Santa Rosa.

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reggae

MOZAMBIQUE: 1740 S. Pacific Coast Hwy., Laguna Beach, 949-715-7777, www.mozambiqueoc.com. **Sun:** 7 p.m., Reggae Sundays, free.

THE PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.pukabar.com. **Tue:** 9 p.m., Rasta Tuesday, roots, rock and reggae, free.

STAR PARTY CRUISES: 140 Marina Dr., Long Beach, 562-799-7000, www.reggaeboat.com. **Sat:** 6:30 p.m.; **Sun:** 12:30 p.m., Reggae Cruise, live reggae band, cash bar, barbecue, leaving Alamitos Bay landing in Long Beach, $45, 21+.

dj

AVALON BAR: 820 W. 19th St., Costa Mesa, 949-515-4650, www.myspace.com/theavalonbar. **Mon:** 9 p.m., Playlist Pop! Bring your iPod, free. **Tue:** 10 p.m., Solid State, free.

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Mon:** 8 p.m., DJ Souless, free.

BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Fri:** 9 p.m., Ladies' Night. **Sat:** 9 p.m., DJs Brothers From Another, free. **Wed:** 8 p.m., DJ Bodeez, free.

BOWLMOR LANES: 2405 Park Ave., Tustin, 714-258-2695, www.bowlmor.com/orangecounty/home.php. **Mon:** 9 p.m.-1 a.m., Monday Night Strike, $17.

CHATEAUX RESTAURANT: 18912 Macarthur Blvd., Irvine, 949-833-1900, www.chateauxlounge.com. **Thu-Fri:** 9 p.m., Groove.

COHIBA NIGHTCLUB AND CIGAR LOUNGE: 110 E. Broadway, Long Beach, 562-491-5220, www.cohibalongbeach.com. **Fri-Sat:** 9 p.m., Hip-hop, R&B, and Top 40, $20. **Mon-Tue:** 9 p.m., DJ, hip-hop, and R&B, free.

COMMONWEALTH LOUNGE: 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com. **Thu:** 5 p.m., Ladies' Night, with DJ Cocoe, free. **Sat:** 9 p.m., DJ Lito.

FLIGHT BISTRO: 8082 Adams Ave., Huntington Beach, 714-374-8300, www.flightoc.com. **Fri:** 9 p.m., Fresh Fridays. **Sat:** 9 p.m., Flight Saturdays.

GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Thu:** 9 p.m., DJ Richard Wayne, free.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Fri:** Boybar.

HURRICANES BAR & GRILL: 200 Main St., Huntington Beach, 714-374-0500, www.hurricanesbargrill.com. **Thu:** 9 p.m., DJ Dime, free. **Fri:** 9 p.m., DJ Curse, $5. **Sat:** 9 p.m., DJ Justin, $5. **Wed:** 9 p.m., DJ Gil, free.

KAVIKAS GRILL & BAR: 95 Aquarium Way, Long Beach, 562-432-8700, www.kavikas.com. **Fri:** 9 p.m., After Dark Ultra Lounge, free.

KITSCH BAR: 891 Baker St., Ste. A10, Costa Mesa, 714-546-8580, www.kitschbar.com. **Tue-Thu:** 9 p.m., DJ 5 Disk, free. **Fri:** 9 p.m., DJ Anthony, free. **Sat:** 9 p.m., DJs Jon & Edwin, free.

LA CAVE: 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com. **Wed:** 10 p.m., The Underground Lounge, free.

LANDMARK STEAK HOUSE: 3520 E. Coast Hwy., Corona del Mar, 949-675-5556, www.landmarknewport.com. **Thu-Sat:** 10 p.m., After Dinner DJ.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564, www.liquidloungelongbeach.com. **Wed:** 8 p.m., DJ Dizzy vs. the Beer Barons, free.

MAI TAI BAR: 97 Aquarium Way, Long Beach, 562-435-1200, www.maitaibar.com. **Fri:** 9:30 p.m., Thank Goose It's Friday. **Sat:** 9:30 p.m., House Party.

MEMPHIS AT THE SANTORA: 201 N. Broadway, Santa Ana, 714-564-1064, www.memphiscafe.com/santora. **Fri:** 10 p.m., Downtown Sound, local DJs spin rock, funk, soul, country and everything in between. **Wed:** 8 p.m., Dinner With Dave, free.

MEMPHIS SOUL CAFE: 2920 Bristol St., Costa Mesa, 714-432-7685, www.memphiscafe.com. **Thu:** 10 p.m., University of Groove, free. **Fri:** 10 p.m., Versatile, DJ Cocoe and guests mix hip-hop, funk and house. **Sat, Wed:** 10 p.m., EssenChill, DJ Danny Love spins as you drink and munch.

MOSUN/CLUB M: 680 S. Coast Hwy., Laguna Beach, 949-497-5646, www.mosunclubm.com. **Fri:** 9 p.m., Club Rhythm, $10.

OCEAN AVENUE RESTAURANT AND BREWERY: 237 Ocean Ave., Laguna Beach, 949-497-3381, www.oceanbrewing.com. **Fri-Sat:** 9:30 p.m., DJ Nights. **Tue:** 9:30 p.m., Throwback Tuesdays.

ORIGINAL MIKE'S: 100 S. Main St., Santa Ana, 714-550-7764, www.originalmikes.com. **Thu:** 9 p.m., College Night, bike night and cigar club, free.

PROOF BAR: 215 N. Broadway, Santa Ana, 714-953-2660, www.proofbar.com. **Sun:** 9 p.m., Wreck Hall, free.

SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Thu:** Mecca, 18+, $5; $15 after 10 p.m. **Fri:** 9 p.m., Spot. **Sat:** 9 p.m., Saturdays Belong to Sevilla, 21+.

SHARKEEZ: 211 Main St., Huntington Beach, 714-960-5282, www.sharkeez.net. **Tue:** 9 p.m., 99 Tuesdays, '90s-themed party, free.

SKY ROOM AT THE BREAKERS: 40 S. Locust Ave., Long Beach, 562-983-2703, www.theskyroom.com. **Sat:** 6 p.m., Up Lounge.

SUTRA LOUNGE: 1870 Harbor Blvd., Ste. 200, Costa Mesa, 949-722-7103, www.sutraoc.com. **Fri:** Sutra Friday.

TAPAS FLAVORS OF SPAIN: 4253 Martingale Way, Newport Beach, 949-756-8194, www.tapasflavorsofspain.com. **Tue:** 9:30 p.m., Focus Tuesdays, $15.

TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com. **Wed:** 9 p.m., Upgrade Drum & Bass, free.

WOODY'S WHARF: 2318 Newport Blvd., Newport Beach, 949-675-0474, www.woodyswharf.com. **Thu:** 10 p.m., Action Thursdays, free.

drag

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Thu:** 8 p.m., The Dreamgirls Revue.

karaoke

ALEX'S BAR: 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com. **Tue:** 10 p.m., Karaoke, free.

ANARCHY LIBRARY: 13250 Woodruff Ave., Downey, 562-803-9134, www.theanarchylibrary.com. **Mon:** 9:30 p.m., Live Band Karaoke, get onstage with a live band and sing your fave tunes.

AULD DUBLINER: 2497 Park Ave., Tustin, 714-259-1562, www.aulddubliner.com. **Tue:** 10 p.m., Karaoke Night.

THE BUTTERFLY LOUNGE: 719 W. 19th St., Costa Mesa, 949-642-2243, www.butterflylounge.com. **Wed:** 9 p.m., Karaoke Wednesday, free.

CAFEOKE DING DONG DANG: 9738 Garden Grove Blvd., Ste. 9, Garden Grove, 714-636-6237. **Daily:** 2 p.m., Karaoke.

CANTINA LOUNGE: 2736 E. Nutwood Ave., Fullerton, 714-879-8094, www.cantinalounge.com. **Mon:** 10 p.m., Karaoke Mondays.

CLANCY'S IRISH PUB & RESTAURANT: 803 E. Broadway, Long Beach, 562-437-1836, www.clancyslb.com. **Sat:** 9 p.m., Karaoke. **Mon:** 8 p.m., Karaoke Contest, free.

DETROIT BAR: 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com. **Sun:** 9 p.m., Sunday Karaoke.

FOXFIRE RESTAURANT: 5717 E. Santa Ana Canyon Rd., Anaheim, 714-974-5400, www.foxfirerestaurant.com. **Mon-Tue:** 8:45 p.m., Karaoke, free.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Wed:** 5:30 p.m., Open Mic Nights, free.

GOOD OL' BOYS SALOON: 10624 Katella Ave., Anaheim, 714-535-4335, www.goodolboyssaloon.com. **Thu:** Karaoke.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Mon:** 10 p.m., Monday Madness Karaoke, free, 21+.

HOGUE BARMICHAEL'S: 3950 Campus Dr., Newport Beach, 949-261-6270, www.hoguebarmichaels.com/index2.html. **Mon:** 9 p.m., Karaoke Madness.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Wed:** 10:30 p.m., Voodoo Karaoke, free.

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club*guide

KAVIKAS GRILL & BAR: 95 Aquarium Way, Long Beach, 562-432-8700, www.kavikas.com. **Tue:** 8 p.m., All Request Karaoke, free.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564, www.liquidloungelongbeach.com. **Fri-Sat:** 8 p.m., Karaoke With Ramsey & Reese, free.

NADINE'S IRISH MIST: 16655 Pacific Coast Hwy., Sunset Beach, 562-592-7000, www.nadinesirishmist.com. **Wed:** 7 p.m., Karaoke Wednesdays, free.

PARADISE PIANO BAR & RESTAURANT: 1800 E. Broadway, Long Beach, 562-590-8773, www.paradisepianobar.com. **Thu:** 9:30 p.m., Karaoke Thursdays.

PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Mon:** 9 p.m., Karaoke and Dancing.

PINEAPPLE HILL SALOON & GRILL: 654 E. First St., Tustin, 714-669-9818, www.pineapplehillgrill.com. **Wed-Sun:** 9 p.m., Karaoke.

THE PROSPECTOR: 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com. **Wed, Fri:** 8 p.m., Karaoke, free.

THE PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.pukabar.com. **Thu:** 9 p.m., Karaoke With Sammy.

THE SLIDEBAR ROCK-N-ROLL KITCHEN: 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com. **Mon:** 9 p.m., Rockstar Karaoke.

THE STARTING GATE: 5052 Katella Blvd., Rossmoor, 562-598-8957. **Sun:** 6:30 p.m.; **Mon:** 8 p.m., Karaoke.

SURF CITY SALOON: 18528 Beach Blvd., Huntington Beach, 714-963-7744, www.myspace.com/surfcitysaloon. **Mon, Wed-Thu:** 9 p.m., Center Stage Karaoke, with Josh.

THE SWALLOW'S INN: 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com. **Wed:** 7 p.m., Karaoke.

TACO BEACH CANTINA: 211 Pine Ave., Long Beach, 562-983-1337. **Wed, Sun:** 9 p.m., Karaoke, with Bobby Vegas.

TAKA-O JAPANESE RESTAURANT: 425 N. El Camino Real, San Clemente, 949-498-7111, www.taka-orestaurant.com. **Fri-Sat:** 9 p.m.; **Mon-Thu, Sun:** 8 p.m., Karaoke.

TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com. **Mon:** 9 p.m., Karaoke With Les, free.

latin

BRAVO NIGHT CLUB: 1490 S. Anaheim Blvd., Anaheim, 714-533-2291, www.clubbravo.com. **Fri:** 8 p.m., Metropolis, ladies free before 10 p.m. **Sat:** 9 p.m., Alternative Saturday. **Sun:** 11 p.m., El Chamber. **Wed:** 9 p.m., Splash.

SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Mon:** 8 p.m., Monday Nights Is Banda.

SHORE ULTRA LOUNGE: 6200 E. Second St., Long Beach, 562-252-8434, www.shoreultralounge.com. **Mon:** 8 p.m., Salsa Mondays.

TIA JUANA'S LONG BAR & GRILL: 14988 Sand Canyon Ave., Irvine, 949-551-2998, www.tiajuanas.com. **Tue:** 8 p.m., Salsa Night, $9, 18+.

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Sat:** 9 p.m., Sabados a Xalos, with DJ Woody Tocando.

piano

CIAO PASTA TRATTORIA: 31661 Camino Capistrano, Ste. 201, San Juan Capistrano, 949-496-5002, www.ciaopasta.net. **Fri:** 7:30 p.m., Rockin' Piano Night, free.

THE DERBY DELI & DUELING PIANO BAR: 27741 Crown Valley Pkwy., Mission Viejo, 949-582-5397, www.derbymv.com. **Thu:** 6 p.m., Countdown Thursdays. **Tue:** 3 p.m.-midnight, $2 Corona Twosday, $5. **Wed:** 8 p.m., Flashback Wednesdays.

OC TAVERN: 2369 S. El Camino Real, San Clemente, 949-542-8877. **Mon:** 9 p.m., Sing Along Piano Man, free.

PARADISE PIANO BAR & RESTAURANT: 1800 E. Broadway, Long Beach, 562-590-8773, www.paradisepianobar.com. **Sat:** 6 p.m., Rudy de la Mor. **Mon:** 7 p.m., Live Mondays.

swing

THE WOMAN'S CLUB OF ORANGE: 121 S. Center St., Orange, 714-538-3043, www.wcorange.org. **Wed:** 7 p.m., Southland Strutters Ball, lessons during the first hour, $8.

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» DAN SAVAGE

I broke up with a girl who wasn't hot enough for me. I tried my whole life to not be that kind of guy. I treated her carelessly because she wasn't that important to me. I was self-indulgent and rude and disrespectful, and it made her cry. She's perfectly attractive, but not in an obvious way, which is what I want. I don't want to abandon her—she's a pillar of support whom I truly need. She's the first girl I ever fucked, and I'm the first guy she ever dated. She is 28, and I am 24. We have known each other for one year. Is it a bad idea to maintain a relationship with her while I pursue other women? Would it be better to end all contact? What is a man who is pathologically worried about being an asshole to do?

Must Remain Anonymous

So . . . you were a virgin at age 23 when you met this woman.

Hm.

I'm guessing you're not all that conventionally attractive yourself. You're attractive, of course, just not in a conventional sense. You're attractive in the same way that, say, your ex-girlfriend is attractive. Perfectly attractive. Just not obviously attractive.

Not hot.

But you feel entitled to a woman who is attractive in obvious ways. You want a woman who's objectively hot. And you may get one. There are lots of obviously hot women out there with guys who aren't anywhere near as hot. Helps if the dude's a billionaire. But a word of warning: If you had to wait until age 23 for a woman to come along who was willing to fuck you and put up with your shit, the wait for a hot woman who's willing to fuck you and put up with your shit could be a long one. But you can live in hope.

What you can't live in is an alternate reality where you haven't been an asshole. You emotionally abused this woman for failing to be something she wasn't when you met her (and something you're not, either): conventionally, objectively and obviously attractive. You weren't obligated to stay with her forever just because she was kind enough to fuck you and put up with your shit for a while, of course, and you're free to follow your dreams and pursue hot women. But you *were* obligated to treat this woman with kindness and consideration. Instead, you went out of your way to act like an asshole.

Under the circumstances, I think it's best to end all contact. It's nice that you're willing to keep her in your life in order to get the support you need, all the while providing her with jack shit in return—no, wait. That's just more assholery. Cut her from your life. It's the only decent thing to do.

It may be the only decent thing you've ever done for her.

I'm an 18-year-old girl in my freshman year at university. I moved into an apartment with three roommates: awesome party girl whom I really get along with, my long-term boyfriend, and a new guy who is a year older than I.

Here's the problem: I don't have an out-of-this-world libido. My boyfriend doesn't mind and seems content. But I want to fuck the new guy's brains out *all the time*. I don't understand! I love my boyfriend, and I find him attractive, and this other guy is not my type in any way. I am NOT going to cheat on my boyfriend, but I don't know what to do!

Feelings Are Not Technically Alright Sometimes, Y'know?

First potential explanation: Like most 18-year-olds, you don't know your hole from an ass in the ground. At your age, part of dating is discovering what works for you, who works for you and what you want. Sometimes, what you think you want isn't what you *actually* want. So it's possible that your long-term boyfriend is a nice guy, a good guy and an attractive guy. But he's not the kind of nice, good, attractive guy who turns you on. So your libido may be just fine, FANTASY, it's just that you have yet to date a guy who cranks your libido into gear. In other words: This guy might indeed be your type. You just don't know it yet.

Second potential explanation: Women tend to be attracted to one type of guy when they're *not* ovulating (nicer guys: good parents and helpful partners) and a different type of guy when they *are* ovulating (rougher guys: lousy parents and worse partners). Lots of women in long-term, stable relationships with nice guys enjoy manly-man eye candy when they're ovulating, and then fuck their nice guy's brains out. But you're going to complicate your life considerably if you live with both types, i.e., the nice guy you want to marry and the masculine-type guy whose brains you want to fuck out when you're shitting eggs.

What to do? Well, if it's explanation No. 1, dump your boyfriend and date your roommate. If it's explanation No. 2, ogle your roommate and fuck your boyfriend.

A gay couple, friends of mine, just announced their wedding this coming summer in Vancouver. They've broken up and reunited countless times over the past 10 years; they fight and cheat on each other. Separately, they're wonderful people, but together, they're a fucking nightmare. I suspect this will be one of those marriages that will collapse quickly. So it occurs to me: How much social pressure will there be for gay married folks to not get divorced? After all, the homophobes will soon use gay divorce rates as an argument against gay marriage, right?

The Straight Best Man

Wrong.

Half of all opposite-sex marriages end in divorce, which makes it pretty easy to deflect arguments about a gay divorce somehow proving that same-sexers aren't worthy. And divorce—access to the courts to divide up joint property, work out custody arrangements, determine spousal support, etc.—is one of the important rights that comes with marriage.

And did you know that the first same-sex couple to legally wed in Canada wound up divorcing? And that the first same-sex couple to legally marry in the United States also wound up divorcing? No and no because evangelical Christians—those rabid opponents of marriage equality—haven't made it an issue. And why haven't they? Oh, probably because the divorce rate among conservative evangelical Christians is higher than the divorce rate among less-batshit Christians, nonbelievers and Americans who live in Massachusetts. The haters don't want to make divorce an issue because it makes them look bad, not us. As for your friends . . .

Some people *love* conflict and drama, and it's for the best when two drama-seeking conflictophiles pair off and marry each other. It can be hard on friends and family at first, but once you realize that a couple is a pair of perfectly matched conflictophiles—both parties are equally awful, neither is being abused, two innocent people were spared when these two fuckers found each other—you don't have to pretend you give a flying fuck about their drama anymore.

So when asshole Adam goes, "Steve cheated on me!" You go, "He's cheated on you before, Adam. And it's only a matter of time before you cheat on him. Again. Now, how about Occupy Wall Street? About fucking time, huh?"

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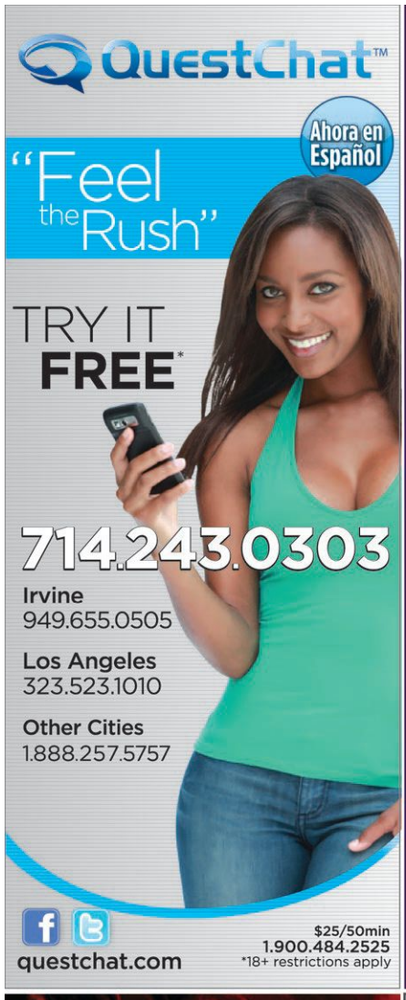

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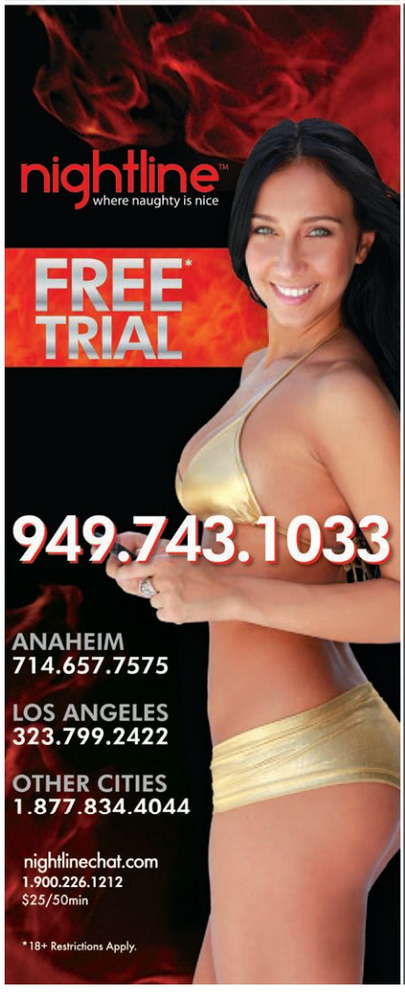

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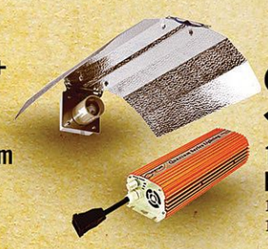

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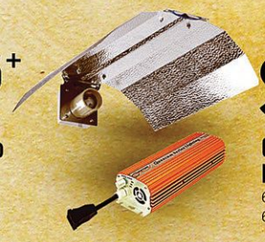

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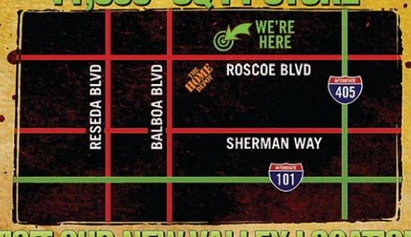

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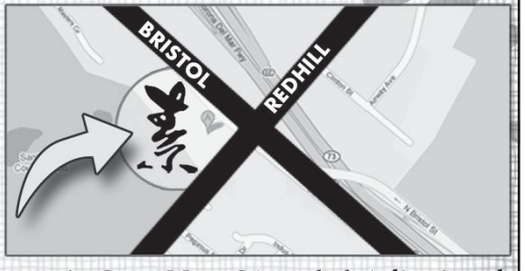

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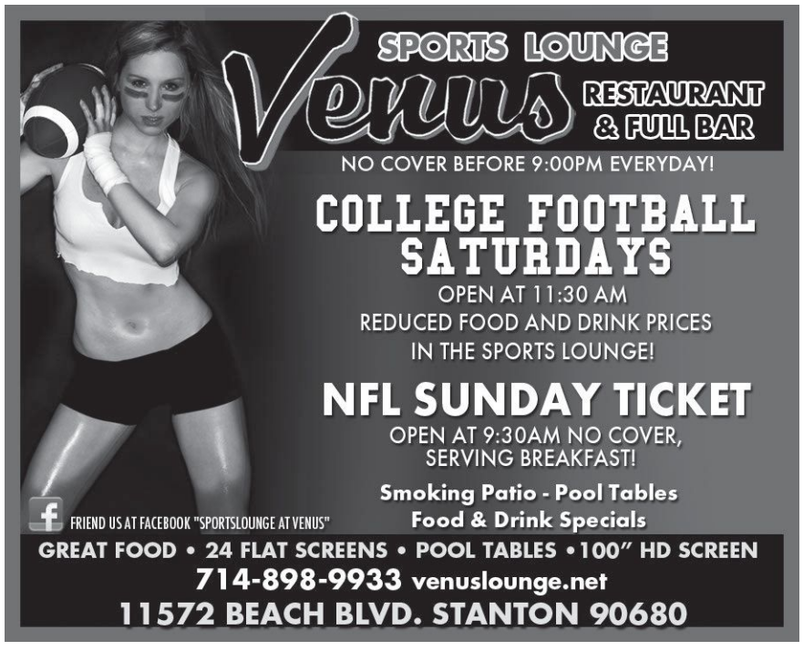
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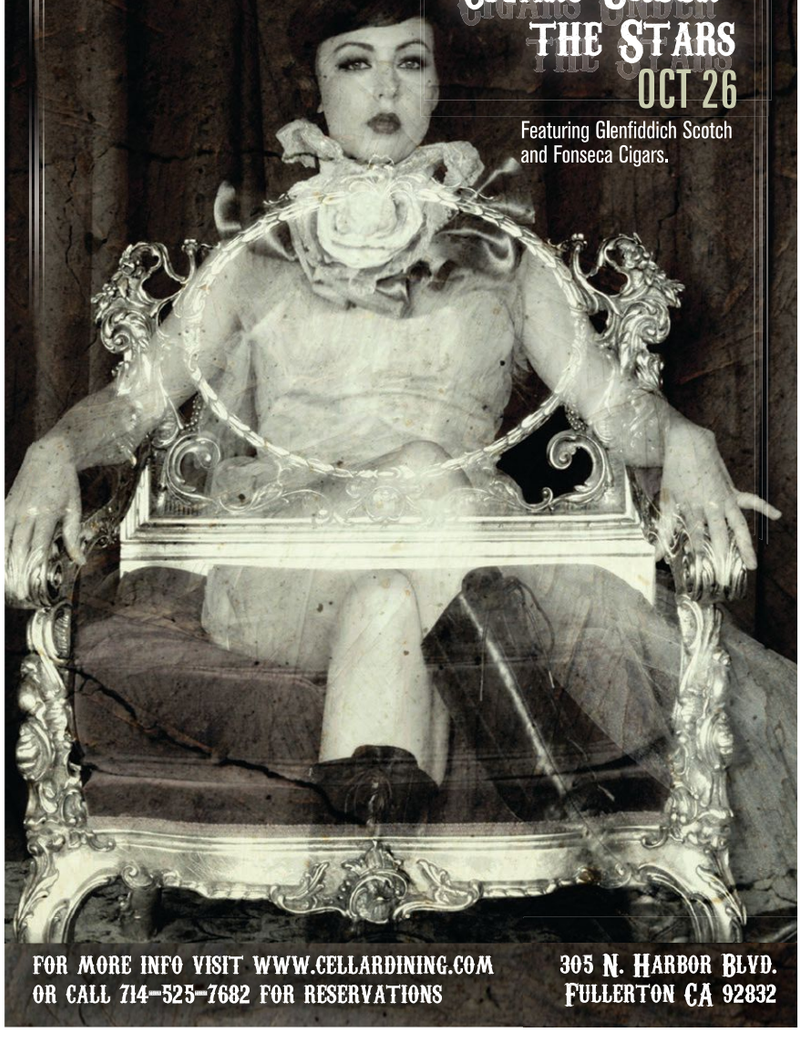

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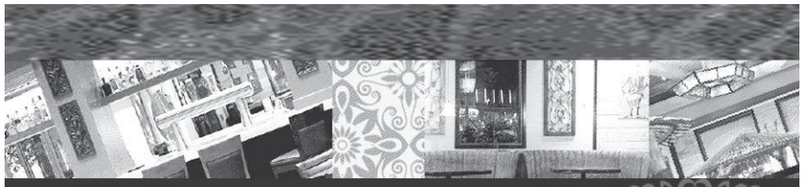

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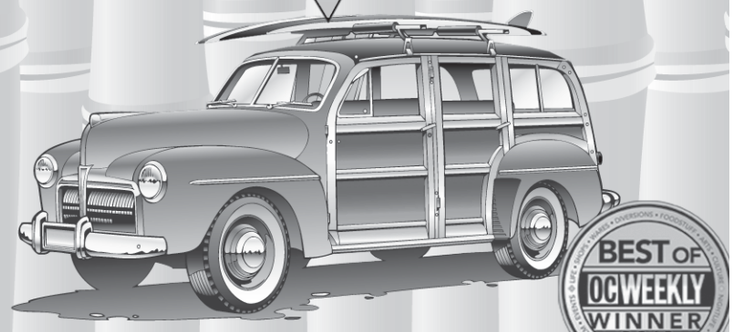

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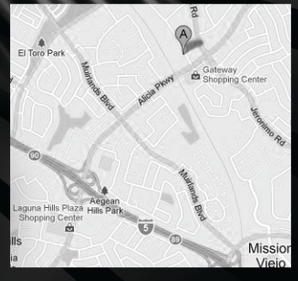

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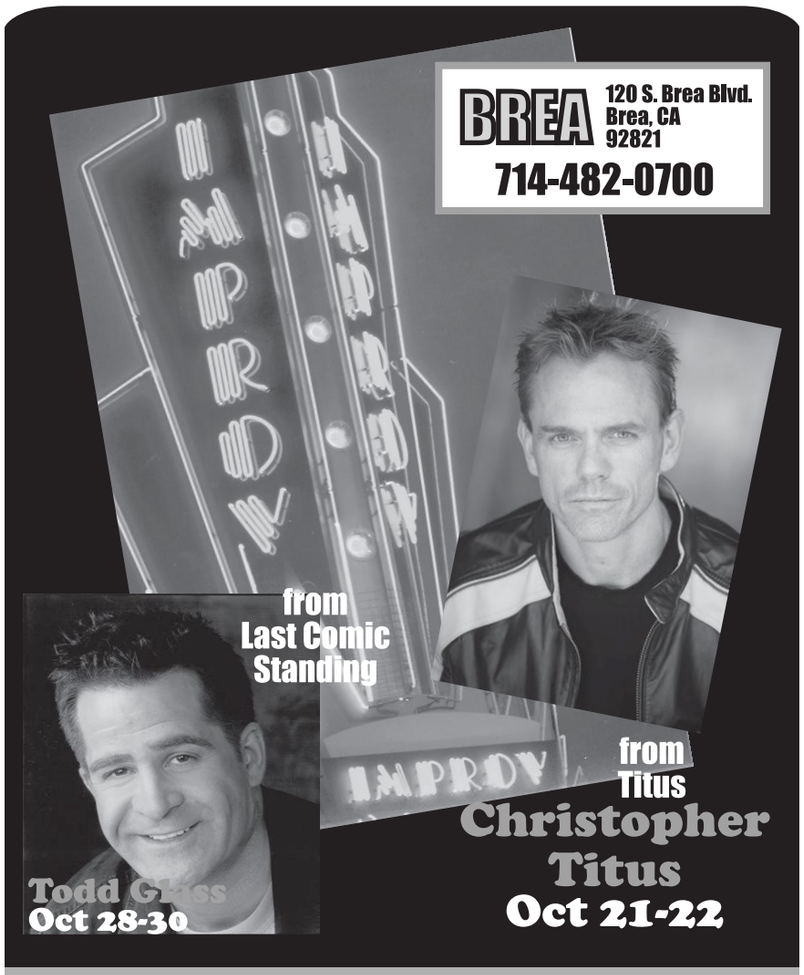

from Last Comic Standing
Todd Glass
Oct 28-30

from Titus
Christopher Titus
Oct 21-22

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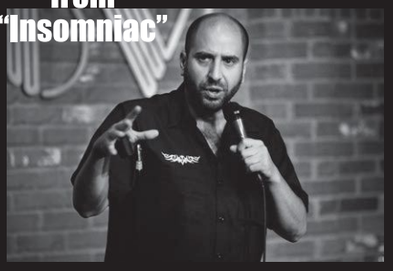
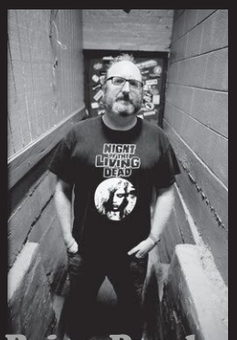
David Alan Grier
Oct 27-30
from Chocolate News

Dave Attell
Nov 4-6
from "Insomniac"



Maz Jobrani
Oct 20-23
from Better Off Ted



Brian Posehn
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